

# ART AND ARCHAEOLOGY

The  
Geological Society  
of Washington  
Affiliated with  
the  
Geological Institute  
of America



and Archaeology  
Press, Inc.



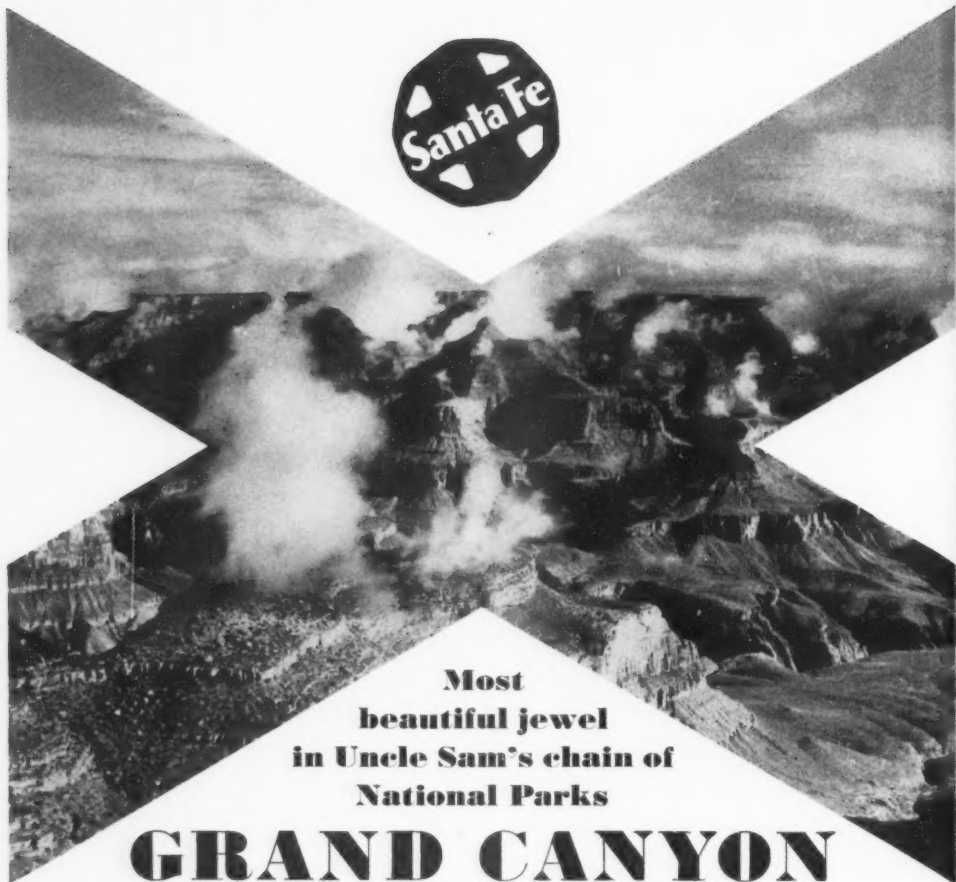
Seven Illustrations

"There is No Vision,  
People Perish"

Painted by  
Howard S. Conrow

Reproduced by courtesy  
George Washington  
Memorial Company of  
Washington, West Virginia





**Most  
beautiful jewel  
in Uncle Sam's chain of  
National Parks**

# GRAND CANYON

***Daily Santa Fe Pullmans to the rim***

Santa Fe travel experts have worked on this problem . . .  
How can people go farthest and see the most on the least money,  
during their vacation. They have the answer—they know.

***Santa Fe Summer Xcursions***

## Cut the Cost

**You will be amazed at how much you can see—even in two  
weeks, including Indian-detours, Grand Canyon and California.**

*All expense Escorted Tours on certain  
dates this summer to the Far West*

Clip  
and  
mail  
this  
Coupon →

W. J. BLACK, Passenger Traffic Manager, Santa Fe System, 1062 Railway Exchange Bldg., Chicago, Ill.

Please send booklets concerning Santa Fe Summer Xcursions and Western Vacation regions.

☐ Indicate by X if Grade or High School Student.

Name \_\_\_\_\_

Street No. \_\_\_\_\_ City and State \_\_\_\_\_

\$5.00

Vo

W

FROM

FOUR

SUNR

THE

THE

EXCA

PALA

PHIL

NOTE

BOOK

T  
sent tw  
Un  
made t  
ART AN  
All  
Also m  
Ad  
Ex  
provid

\$5.00 A YEAR

\$1.00 A COPY

# ART AND ARCHAEOLOGY

*An Illustrated Bi-Monthly Magazine*

Published by THE ARCHAEOLOGICAL SOCIETY  
OF WASHINGTON,

AFFILIATED WITH THE  
ARCHAEOLOGICAL INSTITUTE OF AMERICA

ART AND ARCHAEOLOGY PRESS, Inc.

VOLUME XXXIII

MARCH-APRIL, 1932

NUMBER 2

DIRECTOR AND EDITOR  
ARTHUR STANLEY RIGGS

BOARD OF DIRECTORS  
HENRY P. ERWIN, *President*  
WALTER C. CLEPHANE, *Vice-President*  
ARTHUR STANLEY RIGGS, *Secretary*  
J. TOWNSEND RUSSELL, *Treasurer*  
MRS. MITCHELL CARROLL  
WADE H. ELLIS  
CHARLES M. REMEY  
WILLIAM G. WHEELER  
LOUIS LORD  
*Ex-officio as President of the Institute*



THE ARCHAEOLOGICAL SOCIETY  
OF WASHINGTON

*President*  
WADE H. ELLIS  
*Vice-Presidents*  
IRWIN B. LAUGHLIN      DUNCAN PHILLIPS  
MRS. ROBERT LANSING  
*Director and Secretary*  
ARTHUR STANLEY RIGGS  
*Assistant Secretary*  
MRS. MITCHELL CARROLL  
*Treasurer*  
CHARLES H. DOING, JR.  
*Board of Trustees*  
JAMES M. BECK      W. C. CLEPHANE  
GEORGE S. DUNCAN      ALBERT DOUGLAS  
PETER DRURY      WADE H. ELLIS  
HENRY P. ERWIN      HAROLD N. FOWLER  
WILLIAM H. HOLMES      WALTER HOUGH  
J. TOWNSEND RUSSELL      JOHN H. STORER  
MRS. WALTER TUCKERMAN      WM. G. WHEELER  
HELEN WRIGHT

## CONTENTS

FROM IRAQ TO PERSIA: AN ARCHAEOLOGICAL INTERLUDE . . . . .	Erich Schmidt . . . . .	59
17 illustrations		
FOUR HUNDRED YEARS OF MEXICAN ART . . . . .	Rene d'Harnoncourt . . . . .	71
10 illustrations		
SUNRISE AT NAXOS (A poem) . . . . .	Caroline B. Carroll . . . . .	77
THE TWILIGHT OF GOTHIC . . . . .	Ian C. Hannah . . . . .	79
8 illustrations		
THE ATHENIAN AGORA: PART IV . . . . .	Walter Miller . . . . .	87
8 illustrations		
EXCAVATING THE CITY OF CYMBELINE . . . . .	Christopher Hawks . . . . .	95
6 illustrations		
PALAEOLITHIC MAN IN IRELAND . . . . .	Sean P. Ó Ríordáin . . . . .	101
PHILADELPHIA'S ANNUAL SHOW . . . . .	Arthur Stanley Riggs . . . . .	103
3 illustrations		
NOTES AND COMMENTS . . . . .		107
4 illustrations		
BOOK CRITIQUES . . . . .		111

**Contents of previous issues of Art and Archaeology can be found by consulting  
the Readers' Guide and the Art Index in your library.**

TERMS: \$5.00 a year in advance: single numbers, \$1.00. Instructions for renewal, discontinuance, or change of address should be sent two weeks before the date they are to go into effect.  
Unsolicited manuscripts with or without photographs cannot be returned unless postage is enclosed in full. While every effort is made to safeguard contributions, no responsibility for their return can be accepted. All contributors should retain copies of their work.  
ART AND ARCHAEOLOGY cannot hold itself responsible for the views expressed in its contributed articles.  
All correspondence should be addressed and remittances made to ART AND ARCHAEOLOGY, Southern Building, Washington, D. C.  
Also manuscripts, photographs, material for notes and news, books for review, and exchanges, should be sent to this address.  
Advertisements should be sent to the Advertising Manager, Art and Archaeology, The Southern Building, Washington, D. C.  
Entered at the Post Office at Washington, D. C., as second-class mail matter. Acceptance for mailing at special rate of postage provided for in section 1103, Act of October 3, 1917, authorized September 7, 1918.  
Copyrighted, 1932, by the ART AND ARCHAEOLOGY PRESS, INC.



THE EASTERN MOAT OF THE CITADEL OF DAMGHAN, NOW FILLED WITH POPLARS AND GARDENS, AND THE RUINED WALL OF THE ISLAMIC STRONGHOLD.



# ART *and* ARCHAEOLOGY

*The Arts Throughout the Ages*

---

VOLUME XXXIII

MARCH-APRIL, 1932

NUMBER 2

---

## FROM IRAQ TO PERSIA: AN ARCHAEOLOGICAL INTERLUDE

By ERICH SCHMIDT

*Field Director of the Joint Expedition of the University Museum and the  
Pennsylvania Museum of Art*

THERE was a record load on the Ford when it slowly rumbled away from our camp at Fara on a hot May morning. Three of us were sitting on the roof and watched the black goat, mother of our gazelles, standing on top of the camp wall and sadly looking after the car which took her two fosterlings away from her.

We had been excavating two months in the midst of dust-storms and discomforts, but the work had been profitable both in objects and in scientific data. We had confirmed once again the occurrence of a great flood that had spread over Mesopotamia in very early times, and our boxes contained objects that would grace the galleries of the Baghdad Museum and the University Museum, Philadelphia. The preliminary work of the Fara Expedition had been extremely successful. But now the season was too far advanced for satisfactory results in Iraq and we were transferring our activities to Persia, to undertake the first scientific

excavations at Damghan under the auspices of the Joint Expedition to Persia, sponsored by the University Museum and the Pennsylvania Museum of Art.

In leaving Fara it was necessary to describe a big arc far out into the desert towards the east, since the bridges between



THE EXPEDITION CAR STARTING FROM FARA ON ITS  
THREE THOUSAND KILOMETRE TRIP.

## ART AND ARCHAEOLOGY

Fara and Ibrah would not have stood our heavy load. The camp-breaking had lasted until four in the morning, and at five we had started to pack. Thus it was a welcome feeling to lie down on the car roof and to think back on the finished job, and ahead of an interesting journey to another goal.

In Ibrah we stopped for a short time to say good-bye to our Sheiks, Suweye and Faizal, to Abdul Emir, the son of powerful Sheik Shalon, to the gendarmes and to our workers. Our crude camp material had been stored with Abdul Emir and the gendarmes were to protect Fara and the other mounds of the environment from Arab diggings. They will have a hard job.

The worst leg of the trip was over. The road from Ibrah to Afeq and Diwaniyah is fair. Still we literally broke the bridges behind us. Two gave way and the car just slipped across. In Afeq we left regards for the Kaimakhan and drove on, arriving in Diwaniyah after sunset.

Next morning the fat cook and other heavy baggage were sent off by train, decreasing the load to normal, and we went on, following along the same route we used to reach Fara in March. Again we passed the palm groves of Hillah, once again we enjoyed the impressive panorama of the ruins of Babylon, in the evening we arrived in Baghdad. Lockard had been sent ahead a few days before with the first shipment of antiquities and the camp equipment. One of his less official duties was the composition of the traditional End-of-the-Season dinner. It was a full success.

We had figured on a stay of about five days; but it took us almost two weeks to bring the Iraq work to an harmonious end and to make the preparations for the road ahead. First of all, the excavated antiquities and the find records had to be delivered to the Iraq Museum.

While the report on the Fara test had been completely written, many prints had to be made, cut, and pasted and it took two days of team work to finish that. Further, all the mechanical devices of the expedition showed the strain of two months' work in

the desert. The cameras and surveying instruments, as well as the car and the victrola needed dusting and overhauling. A dozen women had to sew at our tents to heal the scars of Fara.

The most difficult problem, technically and financially, was the purchase and the subsequent transport of a field railroad. There was only one shop in Baghdad where a stretch of old track and tilt cars were for



UNCOVERING THE SECOND LEVEL AND CLEARING DRAINPIPES EXTENDED THROUGH IT FROM THE FIRST LEVEL AT FARA.

sale. The Iraq Railroad had no second-hand field-track or cars for sale. Thus we had to buy about three hundred metres of track and three wagons from the private dealer. Every rail, screw, tie, and wagon-part had to be checked. Bad parts were exchanged. At the same time the problem of transporting these seven and a half tons of iron had to be solved. First bids were exorbitant until finally a private owner of a sturdy lorry was found who agreed to transport the material in two loads to Teheran and on, at a fair price.

## ART AND ARCHAEOLOGY

Financial arrangements formed an important part of our activities in Baghdad. Our stationery supplies were filled. "Plot books" for mound records, and rolls for maps were made to order. Large size films and additional excavation tools had been ordered from Berlin shortly before.

At last on June 2, we were ready for the long trek across Persia to distant Damghan.



LUNCH AT A ROADSIDE INN, WHERE EGGS, CUCUMBERS AND TEA ARE THE CONSTANT FARE OF THE TRAVELLER.

The car had received additional side springs, increasing its carrying capacity and relieving the main springs. The roof was covered with tents and paper boxes and the interior was well filled with the expedition equipment. Lockard, White, and Leitner lay in the rear on top of mattresses and sheep skins, while Schmidt sat beside the chauffeur and kept the log book of the trip. Baba, the foreman, was sent ahead by train and later on by another lorry.

The rented lorry with half our railroad had gone ahead. Hot waves of desert air

struck the car when it rolled out of Baghdad. Remember, it was June, and soon the Iraqi summer was to make a broiling oven out of the Mesopotamian plain. We admitted it was time to leave.

Fields with stacks of cut grain were left behind and the country turned into the familiar Mesopotamian scenery—sandy desert with pronounced mirages and odd distortions. Automobiles in the distance appeared to be twice as high and half as broad as normal, and floated in the omnipresent lakes of the mirages.

Ruins and ancient irrigation canals, lonely gendarme posts broke the monotony of the desert. Approaching Baqubah the country turned green again and a wall of palm groves reminded one of Hillah.

In Shahraban palms and northern trees grew side by side. It is an idyllic place. In one of the tea houses, which we learned to appreciate during our journey, we had the first of our standard meals: eggs and cucumbers, sour milk, paper bread, and innumerable cups of tea.

Beyond Shahraban the steppe starts, rising gently to the foothills of the Zagros Mountains. The hills look close at hand, a straight purplish-red rock wall of almost uniform height. Behind and above them rise the faint blue peaks of the main ranges.

At Kilometre Number 10233, stones! The alluvium was behind us and soon we crossed the first hills of soft rock with a bizarre skyline reminding one of New Mexico or Arizona. Once more we saw an *arwa'an*, the giant lizard of the desert which had served as pattern for certain figures on the Ishtar Gate of Babylon. The gila monsters of Arizona are similar though more colorful. At 6:30 our trip for the day seemed to be ended. We were stopped at a gendarme station and told that no car can go on after five on account of bandits. We were allowed passage, however, by showing official looking papers of the Department of Education which explained that we were exploring the country. Still, we had to sign a statement that we were continuing at our own risk.

## ART AND ARCHAEOLOGY

Somebody had given us bread to be delivered at the next gendarme post. The courtesy repaid us, for a gendarme was ordered to accompany us to Khanaqin, and we arrived there at nightfall. In the center of the town we met the chief of police, whom somebody had informed by telegraph of our coming. Thus all was well. It was good news for us to hear that the quarantine had

appreciates. After a spurt across a section of asphalted highway we entered again the rolling foothills and arrived at Kechel-Kechel, the Iraq frontier station.

All our papers were in order and soon we went on. A few minutes' ride and the gate of the Persian border control, Kasravi, with the lion and the sun flag above it, opened for our two cars. There was an hour's delay



THE JOINT EXPEDITION'S LORRIES WITH LIGHT RAILWAY LINE AND CAMP EQUIPMENT HALTED FOR EXAMINATION AT THE BORDER BY PERSIAN OFFICIALS.

been abandoned on the same day. Was it a lucky accident or was it due to our good friends in Teheran? At any rate, after two days the border was closed again. After a night in a khan we looked at the attractive little town famous for the nearby oil wells and we saw the last palms for a long time to come.

Early on June 3 we left the town; but we had to stop at the custom office and pay some export duty. The customs officials were of rare courtesy, a fact each traveler

while our papers were examined and the purpose of our journey was explained. The customs center of Kermanshah had been informed about our coming and we insisted on having the examination of our luggage in that town. The Director of Customs, fortunately speaking French, wanted to examine the baggage right at the border; but finally he permitted us to continue under guard as far as Quasr-i-Shirin.

The road to Quasr-i-Shirin is good; but there are some steep grades. It took only

## ART AND ARCHAEOLOGY



KECHEL-KECHEL. THE FRONTIER BETWEEN IRAQ AND PERSIA.

two hours to drive to town but we had to stay as long again to repeat the conversation of Kasravi until we finally received transfer papers to Kermanshah.

Though it was late in the afternoon we decided to push on. The Peitak Mountains towered in front, seemingly forming an insurmountable barrier. Now and then we passed a gendarme station or a roadhouse where we had tea or simply picked up a few cucumbers and went on.

Shortly after seven we reached Peitak, a village at the foot of the famous pass. The most difficult part of this leg of the journey was to start, and the sun was down! The scenery was grandiose in the last colors of the day; but it became weird and somewhat nerve racking when the night showed yawning black holes in front of the car at the hair pin turns, and the searchlight of our truck crossed the light beams of others, all anxiously tracing the road ahead, while their roaring re-echoed from the canyon walls. High up on the pass a large niche, wrought of good sized stones, stood at the side of the road. Perhaps it had been built during Sassanian times, just as was Tak-i-Bustan, which we were to see later. In the morning at half-past four we arrived in Kermanshah, and drove directly to the Custom House as we had been ordered.

After a few hours of sleep in a comfortable little hotel the customs examination of our baggage started. Due to efforts of our friends in Teheran we had the necessary important permits, and the formalities went ahead without the small bothers so usual at borders.

In the afternoon we made a pilgrimage to Tak-i-Bustan, the famous Sassanian site with rock reliefs of King Ardeshir II, Sapor II and III, and of Khusrau II.

The plain of Kermanshah is covered with wheatfields and grasslands, but the town itself is enclosed by fields of poppies. There were groups of people going from seedpod to seedpod, incising them to make the precious opium juice flow. The town itself is doubtless built on earlier sites though there is no pronounced tell formation. Small hillocks of culture deposit are near Tak-i-Bustan.

For several hundred miles the land of the Lurs, Luristan, extends south of Kermanshah. This hardy race of mountaineers has never been absolutely subdued; and it is still risky to travel through the land. Archaeologically, Luristan has recently become famous for the ancient bronzes and finely designed harness furniture dating from



TAK-I-BUSTAN. THE RELIEF OF ARDESHIR II RECEIVING THE TRIBUTE OF DEFEATED KINGS.





THE ROCK AT BISITUN. HERE DARIUS THE GREAT CARVED A SCENE OF HIS TRIUMPHS OVER THE NINE REBEL KINGS AND IN THE ROCK BELOW CUT INSCRIPTIONS RECORDING HIS DEEDS IN BABYLONIA, ELAMITE AND OLD PERSIA. IT WAS THESE INSCRIPTIONS THAT GAVE RAWLINSON A KEY FOR THE TRANSLATION OF THE CUNEIFORM WRITING OF THE BABYLONIANS.

## ART AND ARCHAEOLOGY

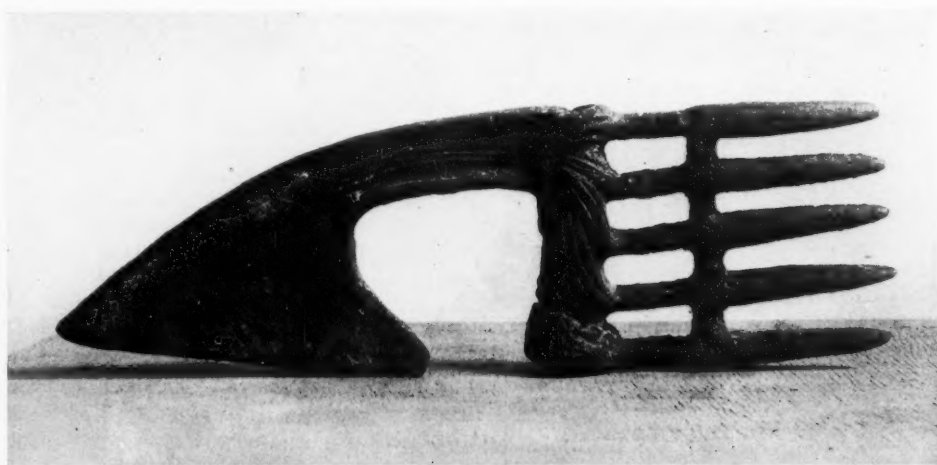
about 500 B. C., that have lately been unearthed there.

In the morning of June 5 we started for Hamadan. The Rock of Bisitun was our landmark. There, fifty-four kilometres east of Kermanshah, on the last, precipitous promontory of the Bisitun range, the famous inscription of Darius, son of Hystaspes, immortalizes in Babylonian, Elamite and old-Persian his victory over the nine rebel kings who threatened to break up the empire of Cyrus and Cambyses.

In our log book there are more tells, small

the town, and many of the plants still stood in bloom, the fields being speckled red, purple, and white.

For a long distance a high mountain wrapped in dark storm clouds was our landmark. At last, one hundred and ninety kilometres from Kermanshah, we reached its foot at the town of Assadabad, whence the pass of the same name serpentines up and across the divide. A little roadhouse on the summit gave us a welcome excuse for stopping. There were eggs, tea, and bread, for us, and water for the steaming engine.



THE LURS OF WESTERN PERSIA WROUGHT WEAPONS AND HARNESS ORNAMENTS OF GREAT BEAUTY. THIS BRONZE AXE-HEAD IS AN EXAMPLE WHICH HAS RECENTLY BEEN DISCOVERED.

and medium, noted between Kermanshah and Hamadan than on the entire remainder of the route through Persia. One of the most attractive mounds is Tell Hojir in the village of Poh'ale, eight kilometres east of Kermanshah. On its flat top relatively recent fortress walls are marked, while its occupation ranges from Mohammedan to archaic times.

A picturesque small town is Kangavar, built on the ruins of a more ancient and more important fortified town. Large boulders which formed part of the defense wall are scattered over the ruin talus, and a section of a column was visible from the road. Poppy fields, as so often, surrounded

Dusk came as we rolled downhill towards the plain, and at nine o'clock we stopped at the Hotel de France in Hamadan. The trip of two hundred and sixty-five kilometres had taken us exactly twelve hours including normal stops.

Hamadan is an attractive town and an archaeological key-point at the same time, since it covers the site of Ekbatana, the capital of the Empire of the Medes. The Persians call this region the "Switzerland of Persia" on account of its delightful climate, for even during the hot season, cool breezes blow down from the snow-capped Alvand.

We spent almost an entire day in Hamadan, searching for traces of the ancient site.

## ART AND ARCHAEOLOGY



AT KANGAVAR THE RUINS OF AN ANCIENT ISLAMIC FORTRESS SEEM TO OVERLIE STRATA OF FAR OLDER OCCUPATION LEVELS.

We climbed on top of the hill Musala and found, much to our regret, that it was a natural formation with a very thin culture deposit spread over it. Remains of a rectangular fortress are traceable. Some green and blue glazed sherds showed that it was considerably later than Medean, probably Islamic.

The "Lion of Hamadan" called Sengishir is on a little knoll near Musala. It is a weathered piece of sculpture of problematic age. Around it Islamic sherds abound.

Where, then, is Ekbatana? Mr. Fisher, a congenial and helpful member of the American Mission school, was kind enough to guide us to those parts of Hamadan which stand on a pronounced tell formation, whereunder it is most likely that the remains of Ekbatana lie. It is the Armenian section in the northeast part of the town. Here deep ditches have been dug by the natives, to get fertilizer for their fields and in the hope of turning up buried treasures. Remains of a palace or some such important building had been uncovered at one particularly interesting spot. The mound deposit, judging it from various points, averages about ten meters in thickness. In the bazaar we saw some antiquities, but nothing earlier than the Islamic era. The glazed bowls had apparently been found in the Islamic mounds around Hamadan.

Late in the afternoon of June 6 we left Hamadan, and passed several tells of me-

dium and small size on the way to Kazvin. It was night when we climbed up and down across the Avej Mountains, and at two-thirty next morning we passed through silent Kazvin. Here Lockard took the wheel, as he and White had done on several occasions, to give the chauffeur a rest during the long and weary night rides. For a moment we had considered staying in a hotel, but decided to go on to Teheran.

The road had been fair all along the route, but the section from Kazvin to Teheran is especially well kept. Thus we made good time, and at four o'clock, when it was just getting light, we stopped at an idyllic roadhouse in a grove of huge trees from whose branches hundreds of crows saluted the morning with their unmelodious voices, while we consumed quantities of tea.

At K'arakh there was one of the innumerable passport examinations. Here a former school of forestry had been changed into an agricultural school under French supervision. As we drove on we soon had the first view of the majestic Mount Demavend, its snowy peak looking like a brilliant cloud cap. At just before nine we arrived at the gates of Teheran and grimy as we were, drove straight to the American Legation to pay our respects and gather up our mail. But we had forgotten it was Sunday! The Legation authorities were at home, and the mail-box was closed.



PAINTED POTTERY EWER FOUND AT KAKABEND IN LURISTAN.

## ART AND ARCHAEOLOGY



THE CAPITAL OF PERSIA IS NOTED FOR THE TILE-WORK DECORATION OF ITS MOSQUES AND GATES.

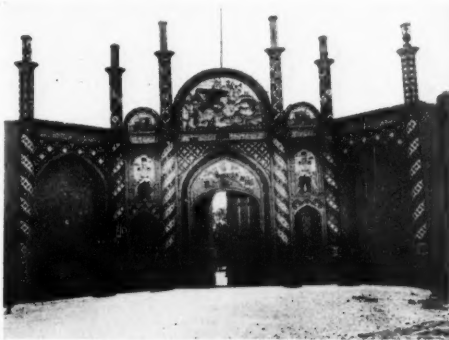
A stay of eight days in Teheran was filled with official and social duties, purchases, and other preparations for the work in Damghan. The preparation had to be as complete as possible in order to avoid trips back for supplies.

From our quarters in a pension with a beautiful garden, we scattered each day to complete the equipment. Films and dark room supplies, further tools, surveying rods, moulds for bench-marks, cement, a drawing-table, muriatic acid for pot cleaning, medicines, dust-glasses, commissary, and a list of other archaeological necessities had to be bought.

Time was short for extensive side trips in the delightful environment of Teheran but we devoted one day to visiting the site of

the city of Ray, famous in early Islamic history. Its extensive deposits have the form of tells, individual hills connected by flat ground strewn with ruins, while crumbling fortifications with remains of towers crown rocky grades. At least one of the larger tell formations covers remains older than the Islamic period. But after all, it is the Mohammedan stratum with its precious glazed vessels that has made Ray particularly famous and enriched the collections of western museums.

On June 15 we left Teheran for the last leg of our cross-country voyage. Baba, the foreman, had been sent ahead with the railroad. The cook took his place in the car:



THIS MULTICOLORED MOSAIC TILE GATEWAY IS FOUND IN THE PROVINCIAL TOWN OF SEMNAN.

but the police stopped him at the city gate because he had no travelling papers. He followed later in the same way as the photographer.

Mount Demavend was our road mark, its snow-capped peak appearing every now and then above the tops of the closer Elbrus range. The road is good but steep in places and the engine had hard going even in low gear. There were the usual serpentines with hairpin turns. Patches of green gardens were hidden between denuded hills. Mule or donkey caravans and lorries filled with pilgrims to Meshed enlivened the road. During our stops for meals—which were always alike—we fed the expedition mascot "Giza", the gazelle, and consoled it. Soon it was to



A TOWER OF SILENCE NEAR RAY WHERE FOLLOWERS OF THE ZOROASTRIAN CULT PLACE THEIR DEAD.

## ART AND ARCHAEOLOGY

have all the pleasures a gazelle life can offer; a garden, a pond; and another gazelle companion to replace "Gimmi", who had not survived the voyage.

The mountainous region of Rudehe, about seventy kilometres from Teheran, reminded us of the Anatolian scenery between Sivas and Malatia, and the heavy sweet scent of the oil-willows in bloom had often struck us when we passed the villages on the Anatolian highlands. However, in Anatolia a fertile spot such as Rudehe and many others we passed in Persia, would, as a rule, have been built on a *huyuk*, that is, a domiciliary mound, indicating age-old inhabitation. But there is no definite mound formation at Rudehe, though flat ruins may be hidden somewhere below the town or the fields.

The puzzling absence of pronounced tells along this route may indicate that this part of Persia was less continuously and less densely occupied than large sections of Anatolia, Syria, and Mesopotamia. Again the lack or scarcity of superimposed settlements

may have been due to frequent shifting of water courses, thus scattering the successive settlements instead of concentrating them for ages at the constantly fertile points of the rivers.

About ninety kilometres east of Teheran a glorious panorama of mountain ranges opened before us in the east. Purplish red bands colored perhaps by iron, spread from hill to hill. A section of the long Elbrus range to the left was covered with patches of eternal snow. The road, a meandering band, pointed northeast. In Chilak the grain was standing high, wild roses were at the road side and the willows spread their delicious aroma. Beyond this pretty village the steppe was covered with thousands of tall yellow flowers, a pleasing sight for us fresh from the desert of Iraq.

At Aina Varsan, the residence of Imam Dzede, remains of buildings were still visible in the twilight, on top of a hill east of town. As is the usual story a crown of gold had been found there, according to the natives.

Again we made up our mind to travel right



THIS GROTTO AT TAK-I-BUSTAN CONTAINS THE RELIEF OF CYRUS THE GREAT ON HIS HORSE SHABDAES. THE CARVING WAS EXECUTED ABOUT 620 B.C.



THOUGH NEVER SCIENTIFICALLY EXCAVATED, ANCIENT RHAGES HAS YIELDED RICH TREASURES OF POTTERY TO THE NATIVE "POT-HUNTERS".





THE MODERN TOWN OF DAMGHAN.

on through the night—and a large part of the night to come. Lockard, White, and the chauffeur took turns at the wheel.

Next morning the mountains opened up the south and formed a gate, which fades into the central Iranian "Kavir", the Great Salt Desert. Hills at either side of the road glistened with masses of gypsum flakes imbedded in yellowish-brown clayey dirt.

We were in the plain again. Dune-like formations border the steppe in the north and form the foothills of this part of the Elbrus range. We passed the picturesque Imam Zade, and a series of *kanats* before we arrived at Semnan. These *kanats* are artificial subterranean canals which bring the water from the hills to the distant villages and towns. The canals are connected with the surface at irregular intervals by vertical shafts.

A few hours in Semnan sufficed to look the town over. It is the usual type of small, sleepy, provincial place with a multicolored

mosaic gate, narrow labyrinthine lanes and passages, and a long, covered bazaar-street with all the odors usually attached to Oriental market places.

Beyond Semnan the stony steppe soon starts to rise and the good truck felt the strain and the heat. About every five hundred metres we had to stop because the radiator started to spout. For a time we had to ride in a river bed, the limestone banks of which had been worn to shallow caves. We wondered how cars negotiate this piece of road when the rains and the snow of fall and winter make a river out of the lazy little water course!

At two-fifteen on the morning of June 17 we arrived at a dimly lighted place and stopped out of pure habit to ask for its name. "Damghan", answered a sleepy-eyed policeman. The trek was over. We were "at home" again. Kilometre 12036 was the last entry in the log book. On kilometre 10078 we had started from Baghdad.



THE EARLIEST KNOWN PIECES OF MEXICAN POTTERY ARE BIG JARS CALLED "TINAJAS" DECORATED WITH THE AUSTRIAN DOUBLE EAGLE.

T  
ter  
bea  
to  
cne  
in  
con  
cre  
iliz  
con  
the  
for  
not  
pec  
tha  
bot  
out  
res  
cha  
res  
tha  
V  
out  
sim  
mo  
wh  
in  
sion  
inv  
and  
con  
the  
giv  
of  
plie  
one  
ord  
for  
trib  
cial  
pro  
que

## FOUR HUNDRED YEARS OF MEXICAN ART

By RENÉ D'HARNONCOURT

THE fusion of two well defined and highly developed civilizations into a new cultural unit is necessarily a matter of centuries. If circumstances force the bearers of different ideologies to create and to work in close contact a mutual influence of one on the other's work will soon be manifest in certain details of their products, but the complete fusion that is indispensable for the creation of a new, distinct and individual civilization can only be brought about by the constant necessity of cooperation between the two peoples over a long period of time.

During this process of assimilation the form elements of the one tradition that cannot be accepted or understood by the other people will eventually disappear. Others that are particularly suited for adoption to both partners in this evolution will take an outstanding place in the new culture, and the rest of the form elements will be adjusted and changed over and over again until they correspond to basic conceptions on both parts that had entered the fusion.

We find, however, that the young art born out of the unions of two well defined but dissimilar traditions often inherits designs and motives almost entirely from one of them while it follows the other one more closely in conceptions and formulation. If the fusion is the result of a military conquest or invasion it seems only logical that motives and designs will appear as the conqueror's contributions. His commanding position in the political and economic life of the country gives him the power to choose the subject of decoration. In many cases he also supplies models of his own art. The conquered one, on the other hand, who executes these orders will unconsciously adopt the given forms to his own style and in this way contribute his own conception. This is especially true during the earlier periods of the process before the absorption of the conqueror by the conquered country makes away

with social distinctions and the two people fuse to form a new race.

Very little is known about the development of Mexican art during the first two centuries of the Spanish colony. Contemporaneous records, if they mention artistic production at all, deal exclusively with works imported from Europe or made in the new world by European craftsmen brought over by the clergy. The artistic value and perfection of workmanship of their products is undeniable. However, they cannot be included in Mexico's arts as they carry the spirit of their motherland in every detail. Glassblowers from Italy and potters and weavers from Spain settled in the most important cities of the colony and established guilds of the European types. It is characteristic of their attitude towards the native craftsman that the potters' guild in Puebla established a rule that nobody but a Spanish-born artisan could become a master-potter and produce "fine ware".

The importance of these fine artisan colonies in Mexico lay in the influence that their finished product exercised on the native craftsman. Their designs were adopted in a modified form all over the country, and they contributed much in this indirect way to the formulation of the Mexican style.

One of the outstanding pottery centers in Mexico that expresses in its product the Mexican ideology in all its characteristics is the town of Tonalá, near Guadalajara, Jalisco. The development of its style is the example *par excellence* for the evolution of Mexican art in general. The earliest pieces known are big jars called *tinajas*, decorated mostly with the Austrian double eagle. This emblem was brought to Mexico by the Spaniards in the sixteenth century when the Hapsburg dynasty occupied the Spanish throne. The contrast between European designs and native technique and style in these pieces is unmistakable. The *tinajas* of the late eighteenth and early nineteenth centuries are already much

## ART AND ARCHAEOLOGY



TINAJAS FROM TONALÁ, STATE OF JALISCO.

more uniform in their subject-matter and style of execution. The European origin of their floral and animal decoration is hardly discernible and the general impression of the jar is that of the product of a distinctly new cultural tradition.

In the modern products of Tonalá the fusion of tradition is complete. We find the European elements transformed and assimilated by the native craftsman into his own conceptions. In many cases we can even trace oriental form elements brought directly to Mexico from the the far west or imported from Spain. The potters of Tonalá have always enriched their own wealth of design by elements taken from foreign countries, but they have been strong enough to create from these a new art that is entirely their own.

The arts of Mexico have developed since the conquest not only a distinct national style, but they have also become more varied and refined. True Mexican art in early and colonial days, with the exception of the few examples mentioned, was restricted to peasant ware. In the eighteenth century we see it conquer the small town and in the early nineteenth century absorb most of the foreign products all over the Republic. Only during the last fifty years has the cheap machine-made imported product proven to be a dan-

gerous competitor and hindrance to native production.

Among the outstanding products of Mexico that represent the fusion of the Spanish tradition with that of the original native is the lacquerware from the States of Guerrero and Michoacan. This work seems to me to be among the most interesting in character of the Mexican products.

Modern lacquers from Michoacan, despite the corrupting influence of foreign contacts, still show the technical perfection of the older pieces. The elaborate process remains virtually what it was before the coming of the Spaniards. The lacquer is prepared from ochre, two kinds of powdered and burnt quartz, and a grease obtained from vegetables and pulverized insects. The mixture is colored with earthen and vegetable dyes and applied by hand in many coats to the surface of the object, the solid colored background or *fondo* alone representing many laborious hours. The design is then engraved on the ground layer and the decorations inlaid with vari-colored lacquers. Finally the object is polished with the bare hand until a high finish is obtained.

The individual style of the products of Guerrero is due as much to the technique



LACQUERWARE FROM GUERRERO AND MICHOCAN ARE AMONG THE MOST INTERESTING OF MEXICAN PRODUCTS.

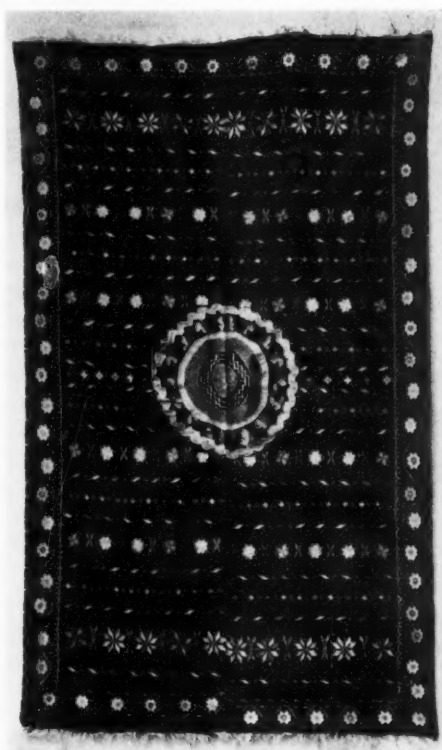
## ART AND ARCHAEOLOGY

employed as to ornamental tradition. The materials are for the most part the same as those used in Michoacan, but the method of application is different. The object is covered with two contrasting colors in layers, the design being obtained by cutting away the top layer and allowing the *fondo* to show through. In other centers of production the decorations are painted on over a lacquer background, while in the state of Chiapas the objects are entirely painted. The skill, good taste and refined workmanship of the Indian artist may be seen to better advantage in no other of the popular arts of Mexico.

Some of the decorated objects, like the birds and fish made from gourds, are so in keeping with modern interior decoration that it is hard to believe they are not a recent innovation. There are a few examples of these from the early nineteenth century and there is no reason to believe that they were not



THE POTTERS OF TONALÁ ENRICHED THEIR OWN WEALTH OF DESIGN BY ELEMENTS TAKEN FROM FOREIGN COUNTRIES.



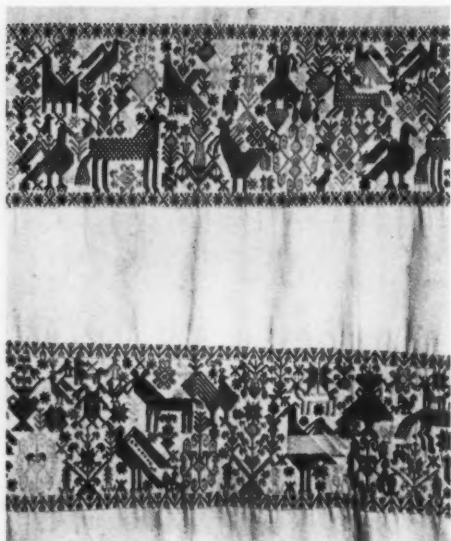
ZARAPE FROM SAN MIGUEL ALLENDE, 19TH CENTURY.

made much earlier. The purity of color and simplicity of design make them seem a part of the modern designers' plan. Although this work is already much in demand by the tourist trade in Mexico it remains distinctly native in its style and conception.

Another craft art which clearly shows the development of a fusion of the conqueror and conquered, is the textile weaving and decorating that can be traced from the colonial epoch. Although only small fragments of early textiles survive, it is certain that the art of weaving was well known in pre-Conquest Mexico, as the codices, or picture manuscripts show many of the uses to which textiles were put. The modern Indian man's *zarape* or blanket is probably a lineal descendant of the ancient *tilmatli*—the word itself being a Spanish corruption of the Aztec



## ART AND ARCHAEOLOGY



Courtesy of Manuel Alvarez Bravo.

EMBROIDERY FROM SAN MATEO.

*tzalape*—but the manner in which it is worn is derived from the Spanish horseman's way of adjusting his cape. On the other hand, the Indian woman's most characteristic garment, the *rebozo*, is probably an Indian adaptation of the original Spanish (Moorish?) shawl. These *rebozos* have since become characteristic parts of the Indian costume, but during the colonial epoch, although they were already being worn by the Indians, the finer pieces from the native hand-loom, often representing the labor of months, were still destined for the upper classes. The colonial *zarapes* and *rebozos* are among the best examples of weaving that have been produced in Mexico; even those which were made at the express order of the ruling classes, show a native influence of color and design.

Embroidery and beadwork are both of European derivation. Of the former the articles made by the Indians for their own use or for church decoration are highly individual in color and design and show little foreign influence. Beadwork, too, although it has remained a diversion or an exercise in industry for nuns and upper-class ladies, ex-

hibits a technique and general principles of design found nowhere else in the world. This work is practically extinct in modern Mexico and does not assume much importance in modern applied art.

Hand-woven Indian textiles for domestic use still have an important place. The articles which are still produced in greatest quantities are the *zarape*, the *rebozo*, and the *faja* (sash), which may be worn by either men or women according to style and design. Of these the *zarape* is the most conspicuous and best known. The products of such centers of manufacture as Teotitlan del Valle, state of Oaxaca; Toluca, state of Mexico; Santa Ana, state of Tlaxcala; San Miguel Allende, state of Guanajuato, Saltillo, state of Coahuila, and the state of Michoacan, are known all over the Republic. *Rebozos* and *fajas* also have their multiple styles and vary widely in the different localities, the blue *rebozo* being the best known. Primitive wooden hand-loom of a kind which must fairly approximate their ancient prototypes still exist in many of the small villages.



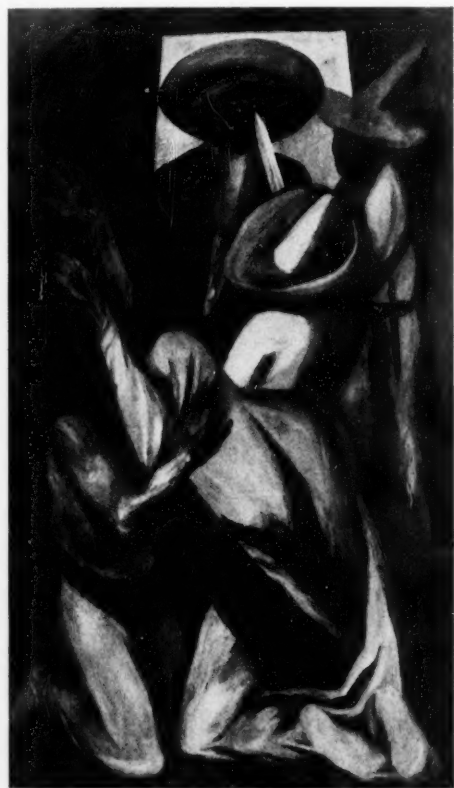
Courtesy of the Metropolitan Museum of Art.

COPY OF PART OF A MURAL DECORATION BY DIEGO RIVERA.

## ART AND ARCHAEOLOGY

Objects are made either for personal use or in such well established weaving centers as those already mentioned for local trade and export. Other modern weaving is carried on in the cities of Oaxaca and Puebla, which have small factories that make cotton cloth in highly colored and distinctive design, to be used for aprons, napkins and towels. This cloth retains the quality of hand-woven goods and is very decorative.

The development of Mexican painting shows the same fusion of the Spanish and Indian that is found in the applied arts. There is a great difference, however, in the result. Modern craft arts of Mexico are still in danger of being corrupted or destroyed by the never-ending stream of for-



*Courtesy of the Metropolitan Museum of Art.*

ZAPATA, BY JOSÉ CLEMENTE OROZCO.



*Courtesy of Manuel Alvarez Bravo.*

PORTRAIT OF A GIRL, MADE ABOUT 1830. FROM GUADALAJARA.

eign form elements that invade the country, while modern Mexican painting is so well established that it is more likely the foreign painting will want to "go Mexican".

Mexican painting of today is usually thought of as starting about the time of the revolution of 1910 and growing with the increasing consciousness and intense development of modern Mexico which reached its height during the time of Obregon in the early twenties of this century. In order to understand the greatness of the modern paintings we must look to their origin in the colonial and early republican pictures that have survived. The majority of Mexican primitives come from the states of Guerrero, Michoacan and Guanajuato and date from the seventeenth and eighteenth centuries. During the three centuries of Spanish rule the painters were entirely in the service of the church. There are celebrated

## ART AND ARCHAEOLOGY

names among the colonial painters, notably that of Miguel Cabrera, but none of them is genuinely representative of the spirit of the country. Excellent technicians, these early painters employed their talents in reproducing Spanish and Italian models which alone found favor in the eyes of their aristocratic or ecclesiastic clients.

The first manifestation of true Mexican art came in the Indian villages, under the

tive a character antedating the models from which the artists worked.

In the nineteenth century the bourgeois of the young Republic began to recognize his political importance. Since he could not afford the work of the French artist who flourished in the larger centers at that time, he had to be contented with the work of the local portrait painter. The work of this Mexican painter had much in common with



*Courtesy of Manuel Alvarez Bravo.*

THE LITTLE MULE. AN OIL PAINTING BY ABRAHAM ANGEL.

brushes of Indian painters hired by parishes too poor to acquire the work of more pretentious artists with European training. This fortuitous circumstance gave birth to the colonial primitive, still one of the finest flowerings of Mexico's artistic life. Engravings and book-illuminations were the patterns given the native artists for guides, but an exact copy never resulted. Subject and general style of composition are all that recall the originals; spiritual content and technique are entirely Indian and often give the primi-

the European paintings of the time, because he was commissioned to paint in the French manner. Nevertheless, in spite of this slavish bowing to foreign tradition, the native workman could not completely kill his own national character. So his work, being unhampered by academic schooling, displayed a native quality that gave it a peculiar charm.

During the twentieth century the Mexican artist has for the first time in history proudly proclaimed his work as a conscious and true expression of the culture of his country. He

## ART AND ARCHAEOLOGY

has been fortunate in having a government and people who live with his work as he does. He has discovered the medium which seems best to tell the world what the Mexican culture is, and he has used this medium in a way which makes it an outstanding factor in the world of art.

The frescoes of modern Mexico tell the person who is fortunate enough to see them what the history, ideology and aspiration of the Mexican has been and is in a forceful, colorful and complete manner. The walls of the Ministry of Education are a graphic history for the people of Mexico as well as for visitors to the capital. The peasant who comes for the first time to see the city feels as akin to these messages from the great artists of his country as the critics of the world do when they view the series of perfect compositions which tell of the freedom of Mexico. Not only in this one but in many other public buildings where the people of the country work and play, the walls are decorated with fresco paintings that are recognized the world over.

The fresco painting of modern Mexico holds its place in the contemporary art world because it has combined the inherent virile talent of the Mexican with the highly developed technical knowledge of the European. The unity of the compositions and the color arrangements of these paintings achieve their harmony through their direct relationship to the architectural proportion of the entire building. In the Preparatoria some of the frescoes exhibit a knowledge of the style of

our greatest contemporaries of all countries more in the economy and semi-abstract symbolism of the artist than in his inspired and powerful point of view, evidenced in the clear, bright color and the unusual textural beauty of the paintings.

Fresco painting in Mexico has also exerted a great influence over easel paintings. Any exhibition of the works of the younger artists in Mexico has in subject matter, color and ideology—and almost in treatment—the life depicted in the frescoes. There is a group of young artists who have studied in Europe and who have been influenced especially by the modern French school. Unique and interesting results can often be seen in their work, despite the forms of the modern French school they employ. Their work is instantly recognized because the subject-matter, the treatment of form, and the textures and brilliance of color are unquestionably Mexican.

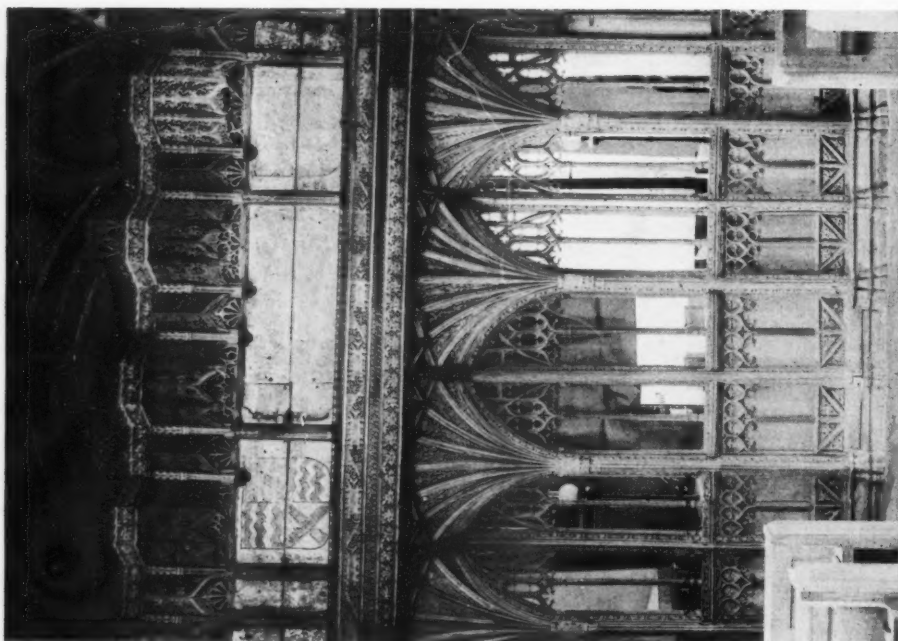
The good effect of the Renaissance is not confined to the boundaries of that country. With the spread of its fame the United States has not only become interested in fresco painting in Mexico but has invited Mexican masters to come and decorate the walls of important public and private buildings here. More significant still, there has recently been a veritable exodus of sincere young painters from Europe, and especially from the United States, to Mexico where they hope to benefit by the environment of the inspired and prolific artists of this great contemporary school.

---

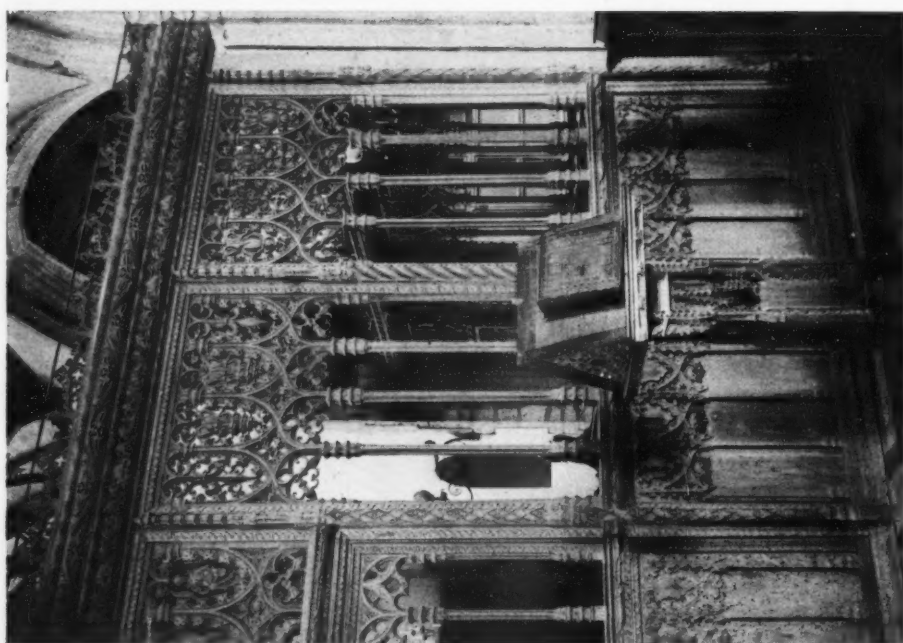
### SUNRISE AT NAXOS

*The mountain sides in purple shadows lie,  
Soft veils of gray trail downward to the sea,  
All glistening now with opal, now with rose,  
In promise of the coming mystery.  
For over Ozia's topmost height aflame  
Apollo's car comes swiftly on its way,—  
Behold, Heaven's gates of glory open wide  
And earth acclaim the miracle of day!*

CAROLINE BENEDICT CARROLL.



SCREEN AT ATHERINGTON.



SCREEN AT HOLBETON.

*D*  
write  
form  
the f

**M**  
tinc  
beat  
Chr  
the  
it c  
in t  
unle  
tury  
fair

T  
not  
liter  
pare  
man  
the

G  
of t  
sur  
prec  
port  
twel  
Age  
tula  
was  
whe

It  
Goth  
hom  
tied  
grad  
evol  
own  
ble  
ing  
fria  
chal  
else  
of  
bad



# THE TWILIGHT OF GOTHIC

By IAN C. HANNAH

*Dr. Hannah, the author of the article which follows and a previous contributor to ART AND ARCHÆOLOGY, writes of his current subject with authority. As a Fellow of the Society of Antiquaries in England, and a former professor of Church History at Oberlin College (now University) in Ohio, he gives in this careful paper the fruits of long study and clear observation in a field too little known by even the architects themselves.*

MANY and most excellent things have been written about the rise of Gothic architecture; it was the most distinctive and perhaps on the whole the most beautiful of all forms of building used by the Christian Church. Slowly evolving from the Romanesque during the twelfth century, it culminated during the next hundred years in the glories of Lincoln and Notre Dame—unless possibly during the fourteenth century, particularly at Exeter, it developed even fairer forms.

The story of its decline and fall is a tale not yet fully told; at least it has evoked a literature that cannot for a moment be compared with that inspired by its birth, though many have given us the parallel history of the coming of the Renaissance.

Gothic was preëminently the architecture of the western church, except in the area surrounding Rome, where its foothold was precarious and short, its monuments unimportant and few. But from the end of the twelfth century till the close of the Middle Ages, from Iceland to Sicily, from the Visula to the Atlantic, the supremacy of Gothic was challenged only in the parts of Italy where the classic tradition was strong.

It is easy and fashionable to criticise the Gothic of Italy; it does not look quite at home; its arches frequently require to be tied; it completely lacks the spontaneity and grace that is the glory of the north. But it evolved some very interesting features of its own, notably the use of color, whether marble veneer without or glorious mural painting within, and particularly in some of its friars' churches it has left fabrics that might challenge comparison with almost anything else on earth. Even in Italy the first coming of Renaissance forms did not harmonise badly with Gothic; the great dome which

Brunelleschi added to the Gothic duomo of Arnolfo del Cambio at Florence during the fifteenth century was the first important architectural work of the Italian Renaissance, but (though its lines are unchallengeably classic) it does not harmonise at all badly with its thirteenth-century church. At once, however, we find Italy discarding her Gothic for the far more congenial forms, and Brunelleschi's own church of S. Spirito (b. 1433-1476, finished after his death) is purely a classic composition. The transition is abrupt; the northern forms at once give way to the revival of the tradition of Rome.

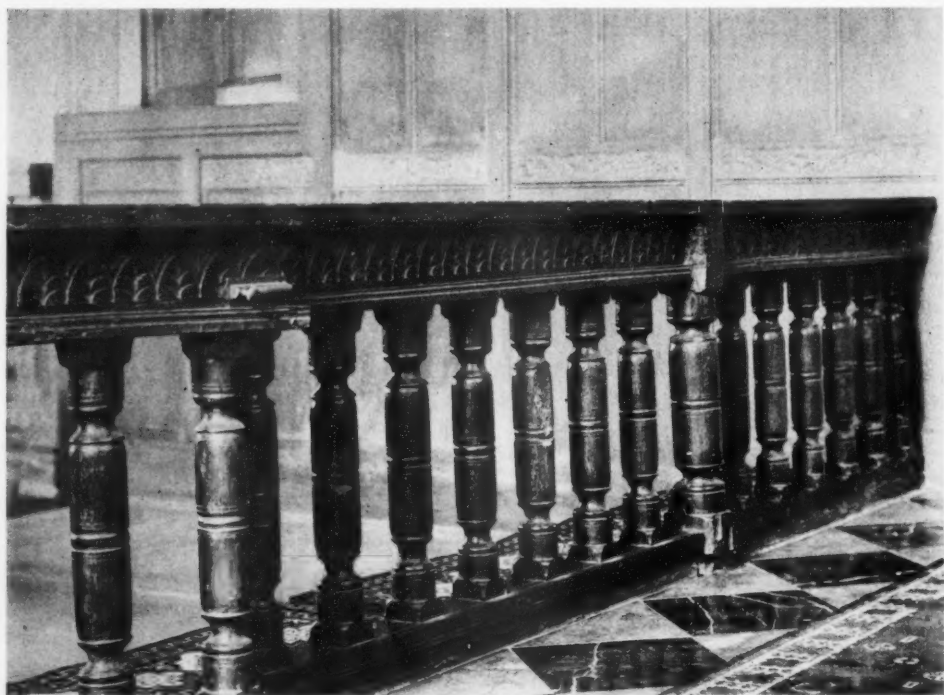
Very different indeed is the same story in the north. There Gothic was indigenous and it was not for several generations that the new forms ousted the old. In fact, the process was never quite complete. The most interesting building of the twilight is the famous abbey at Bath, begun by Bishop Oliver King in 1499 and not completed till 1616—of course after endless delays. It is the last of the great works of the Middle Ages in England, begun while Gothic was still a living style (although in other lands the Renaissance was two generations old and Europeans were chasing through the forests of the New World), but not finished till the great transformation of art had been in a measure checked by a conscious effort to restore the style of mediaeval years in the reign of James I. The noble church seems to close the book that was opened in the twelfth century; the Gothic style had so obviously run its course that further development seemed impossible and to essay to revive it could do little more than seek to tell again a tale already admirably told.

The plan is extremely simple and the church seems wholly to have escaped being influenced by the varying fashions of a cen-

## ART AND ARCHAEOLOGY

tury that transformed the world. It is harmonious as Salisbury itself. It was not the stirring events of the times but the conservative instincts of the citizens of Bath that were written in its stone. Designed for mediaeval monks, the structure required no modification to suit the needs of the subjects of the Stuarts.

have lost all flowing lines. The east window, thrice transomed and of seven lights, has its spandrels pierced to give a rectangular character to the whole central portion of the church. The great glory of the building is the series of fan-tracery vaults, paneling having taken the place of the network of ribs and bosses of an earlier age. One cannot



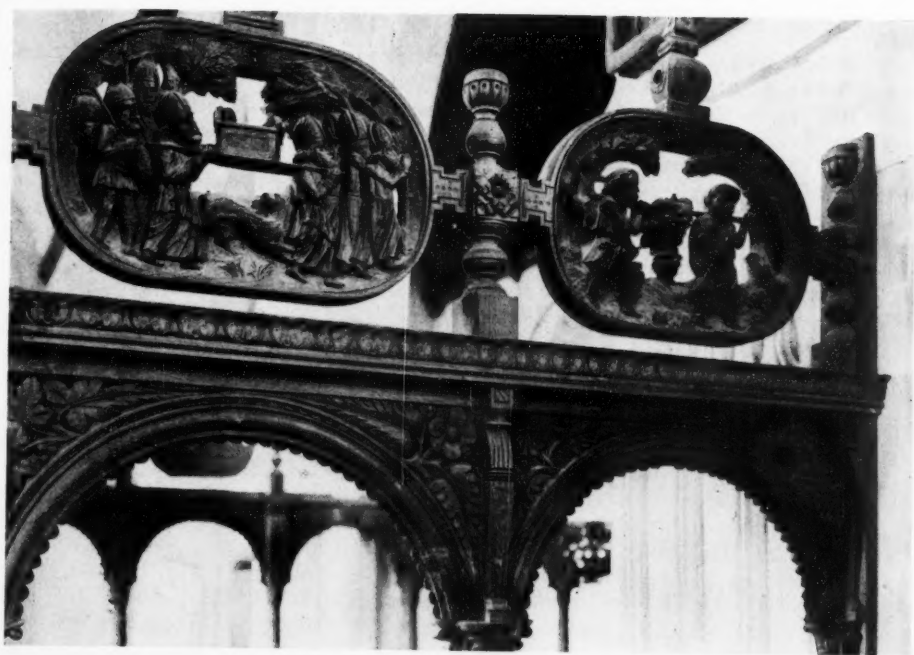
THE ALTAR RAILS AT ST. DECUMANS, SOMERSET.

The nave and choir are wide and both have aisles; the transepts are unusually narrow and have none. This makes the central tower awkwardly oblong and there is no effort to modify the rather unpleasing lines that are thus formed, as though tired-out Gothic no longer cared to grapple with such obvious problems as in earlier years had been so ingeniously overcome. The details are those of English Tudor work: pillars with reed-like shafts, mouldings ornate but thin and poor, great traceried windows that

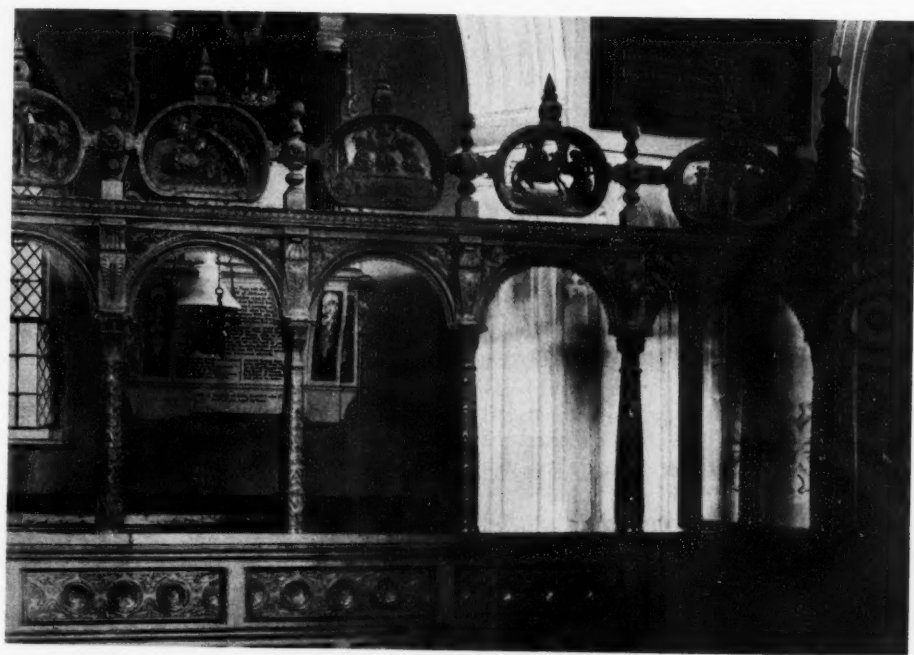
resist some feeling that the style is rather dead. Repetition of detail which in the angel choir of Lincoln is so lovely that one only asks for more, at Bath produces a monotony which is merely to some extent relieved by the long lines of tombs and is rather emphasized by the strangely narrow forms of the transepts.

The exterior is perfectly plain except that over the west front is striking carving that represents a rather original idea—suggested, it is believed, by a dream that repeated the

win-  
ghts,  
ctan-  
rtion  
uild-  
anel-  
rk of  
nnot



DETAIL OF SCREEN AT HOLCOMBE ROGUS.



SCREEN AT HOLCOMBE ROGUS.

ather  
the  
one  
mo-  
t re-  
ather  
orms

that  
that  
sted,  
d the

## ART AND ARCHAEOLOGY

vision of Bethel. Upon the turrets are ladders up which angels climb the lofty gable, where sits the Savior amid the heavenly hosts.

Even in this last great effort Gothic is supremely beautiful but—Bath Abbey is an epitaph, not a harbinger of something new.

Very like Bath in many ways but still less inspired by living art is the large cathedral which Henry of Navarre began in 1601 at Orleans; its virtual completion is chronicled with rather unjustified boastfulness by the lettering in the transept rose windows: "*Nec pluribus impar; 1679.*" Its scale is large; it follows exactly the planning of the great mediaeval cathedrals of France, but the details constantly lapse into classic forms. The general effect is rather impressive from its simplicity and uniformity; but one soon tires of the long and monotonous lines unrelieved by capital or band, and even more than Bath it suggests a stuffed animal whose life is obviously gone.

Far more successful in effect is the vast Parisian church of St. Eustache, designed by Lemer cier and begun in 1532. It is more than three hundred feet long; the interior is cathedral-like and very grand, but though it exactly follows all the traditional lines of a great French Gothic church the details are entirely classic, the orders and round arches being pressed into the service of dying mediaeval ideals.

At Standish in Lancashire (connected, but not very directly, with the captain of Plymouth) is an Elizabethan church most interesting for its confusion of styles. Round classic pillars with little pendants to their abaci support Gothic arches while resting on square podiums; rood turrets and battlemented parapets give a generally mediaeval effect, and the whole fabric is extremely interesting as illustrating the gradual passing of taste.

It was not till Inigo Jones designed a huge palace for James I that mediaeval forms were wholly discarded in any English building of importance. The banqueting hall which alone was built and still survives is

uncompromisingly classic, with pilasters and architraves of very southern form. Yet even in the next generation we find Wren constantly reviving Gothic, and St. Paul's itself, the most successful of all the great churches of the Renaissance has the essentially Gothic feature of a long choir and central vaults supported by buttresses flying over the aisles.

Fully to tell the story of the twilight, the decline and fall, of Gothic would require a considerable volume, which it is to be hoped may one day appear. An article will best be concerned with a quiet little corner of the field—at least after the main story has been outlined.

All the world knows how the Renaissance inspired the county of Devon to sail its ships on every sea and to lay the foundations of the American nation. The achievements of Hawkins and Drake and Raleigh form a many times told tale. But how very gradually the new details in art made their way in the English southwest is the property of a small number of specialists in architecture and of very few besides.

At the little village of Instow, on the same waterway as Bideford, is a church whose arcade is of purely mediaeval form. Each pillar has four shafts; the arches are very flat and simply moulded; some of the capitals have the characteristic Devon foliage. But the others are inscribed "THE VERE OF OVERE LOORDE GOD MDXLVII RYCHARDE WATERMAN EMMA HYS WYFE". This is of great interest as showing that the acceptance of at least some Reformation conceptions was not accompanied by the slightest architectural change. This is one of the few cases where the influence of the Reformation is directly apparent in actual architectural detail.

The gradual passing of Gothic may better be studied in small features of carved work than in the main lines of churches. At Atherington between the north aisle and its chapel is a really magnificent screen; it was clearly not made for its present position and it is believed to have belonged to the chapel of Umberleigh House. Its details are ex-



## ART AND ARCHAEOLOGY

tremely rich, forming a fine example of the latest form that Gothic took. The portion represented in plate I shows nothing more, except for the Elizabethan coats of arms which are quite obviously inserted. The canopy work is very rich, pierced floral and other designs between pinnacles and elongated crockets; the grape pattern, so popular in Tudor times, is often repeated and

row little spaces; these are filled with purely Renaissance detail so inconspicuous that until a fairly detailed inspection is made the work appears to be wholly Gothic. In the fillings, however, are little cherubs and other figures with details including heads in circles that are of purely Renaissance character. The earliest influence of the new era in Devon was in fact to provide a little relief



ANOTHER VIEW OF THE SCREEN AT HOLCOMBE ROGUS.

delightfully varied. This is the west front of the rood loft.

Plate II displays the whole screen. It is of a usual Gothic form. Along the base are panels and above, window-tracery—in this case 4-light—allows the necessary view into the chapel beyond. The spandrels of the window arches are occupied by projecting groining, a half-vault that carries the rood loft. The vaulting is so liberally ribbed that the filling between consists of nar-

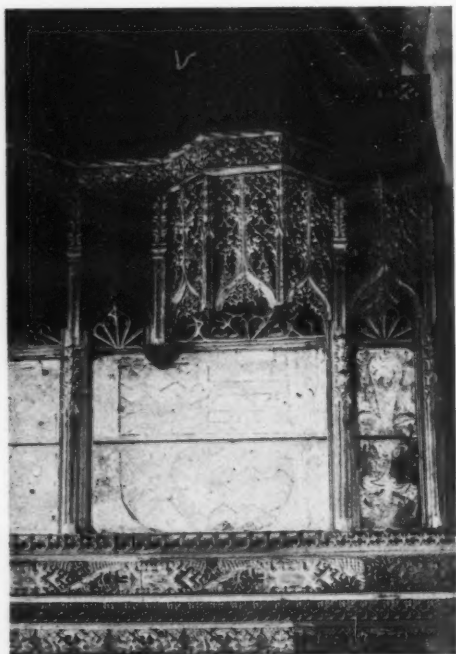
row little spaces; these are filled with purely Renaissance detail so inconspicuous that until a fairly detailed inspection is made the work appears to be wholly Gothic. In the fillings, however, are little cherubs and other figures with details including heads in circles that are of purely Renaissance character. The earliest influence of the new era in Devon was in fact to provide a little relief

to Gothic detail that was evidently beginning to be tedious, but not in any way to affect the traditional style. The date of this work is very early in the sixteenth century. A slightly later development in the same direction is to be studied in the screen at Morchard Bishop. The 4-light window-openings are still irreproachably Gothic, the tracery somewhat commonplace, but instead of the widely projecting half-vault with bold ribs to support the loft we have in the span-



## ART AND ARCHAEOLOGY

drels the most definitely Renaissance ornaments—characteristic heads in circles, dolphins with twining tails, and symmetrical arabesque details that are like nothing that ever was Gothic. This work is sufficiently prominent to give the most general view of the screen a mixed appearance; even seen from the other end of the nave it does not give the purely Gothic effect that is so un-



ROOD LOFT AT ATHERINGTON.

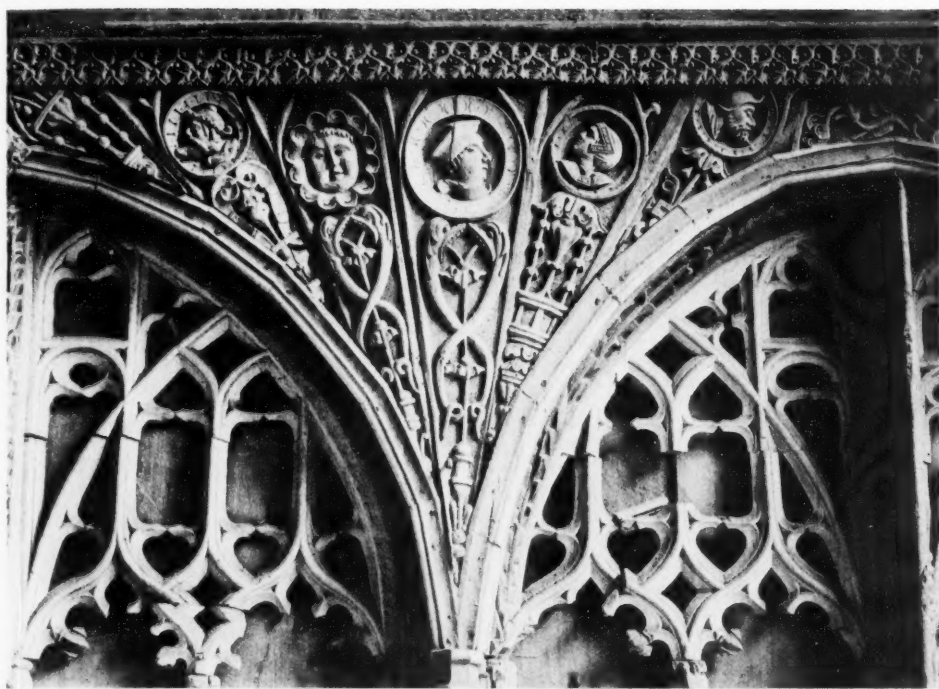
mistakable at Atherington. Yet the outlines of the composition are Gothic still.

In our next example, at Holbeton, this is no longer the case. The very silhouette of the screen betrays the Renaissance, though only in a minor way; the general impression is Gothic yet. The openings are of four lights each but, instead of the old arches with spandrels differently treated, pierced tracery occupies the whole of a rectangular space. In the setting of the Tudor roses, fleurs-de-lis and other features Gothic and Renais-

sance detail is quite inextricably mixed. The latter is no longer an unfamiliar novelty; it has become an integral portion of the design. The caps and bases of the shafts are decidedly of classic type, while the engaged shafts of the uprights between the bays have spiral fluting, a form of enrichment which originated in Roman architecture about the time of Septimius Severus, is common in early Christian work, and still more so in the whole period of the early Renaissance. The panels below the open portion are still Gothic, but the gateway, instead of being arched has a lintel that almost suggests a classic cornice. The carved hands of the cresting, while they look Gothic from a distance, are found upon inspection to display grotesque human and fish-like heads of very Renaissance form.

During the sixteenth century Gothic lingered on throughout most of the north of Europe. The typical Elizabethan building is Gothic in all its lines but almost invariably with important Renaissance details. During the early part of seventeenth century, in connection with the church revival that specially centered around Oxford, there was a strong effort to restore mediaeval forms, and in the chapel of Wadham College this was done with remarkable success. The movement even reached the Plantations, and there is a good example in the small village church of Smithfield, Isle of Wight County, Virginia.

But the typical work of the seventeenth century is classic, sometimes in the bold and uncompromising form that we more particularly associate with the eighteenth, but frequently still tied and bound by the spirit of dying Gothic. At Holcombe Rogus in Somerset there is a parclose screen which, while entirely classic in detail, still so preserves the mediaeval spirit as to form an admirably harmonious feature of the late Gothic church. The lower portion displays three tiers of panels of which the upper is enriched with a simpler roundel design. The open part consists of a series of round arches springing from circular shafts with Renaissance ornament in low relief, but the span-



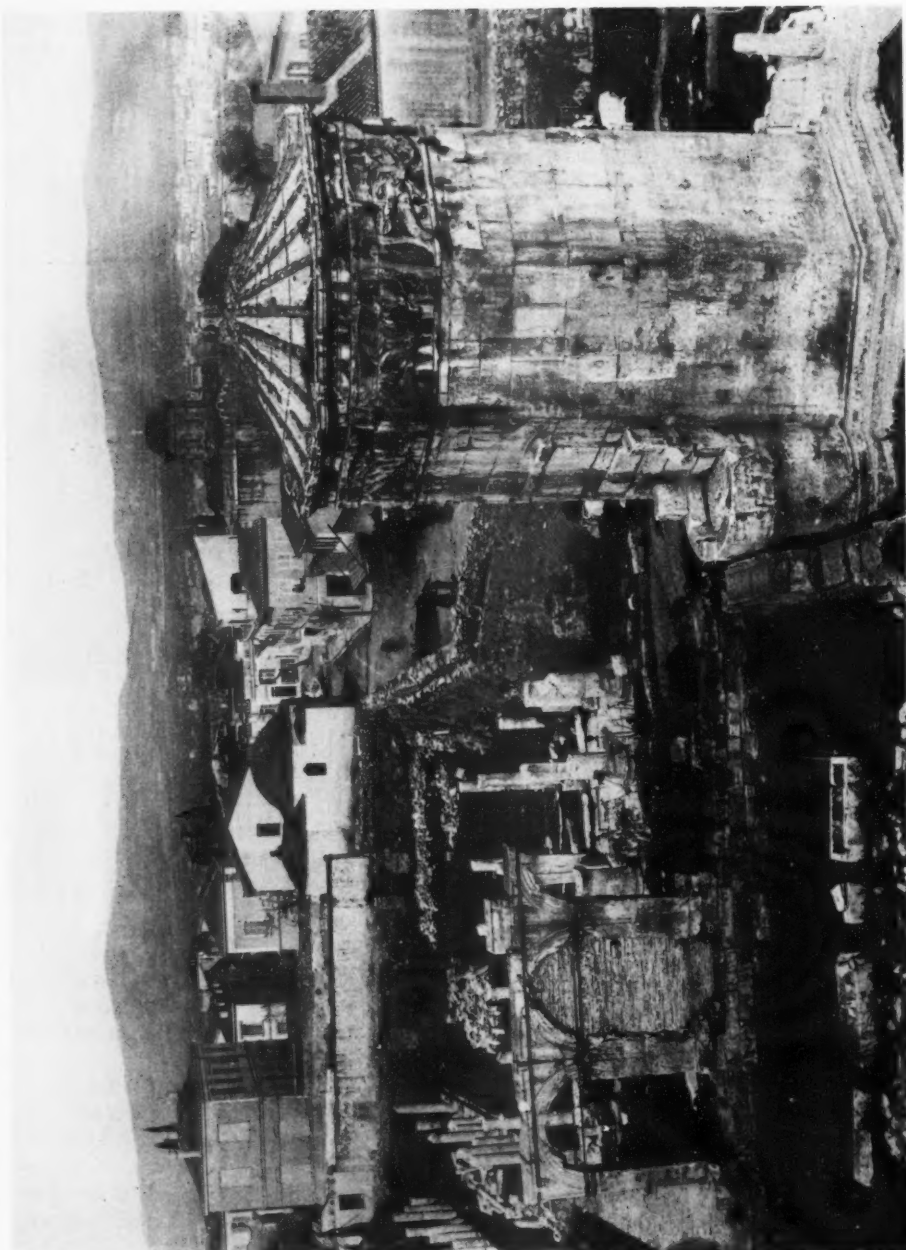
SCREEN AT MORCHARD BISHOP.

drels are enriched with floral and foliage designs which in places, especially where vine leaves and grapes are introduced, show unmistakably the old Gothic tradition. Above are pinnacles, of classic form indeed but purely Gothic idea, and between them pierced medallions represent varying scriptural stories. The whole composition is a remarkable example of the slow progress of the new ideals.

Sometimes even in the work of the Laudian church revival the most purely classic forms are used, as with the altar-rails and

their turned balusters at St. Decuman's, also in Somerset. But even in the eighteenth century Gothic never wholly died. At Hillsborough in Ulster in the middle of the period the first Marquis of Downshire erected a remarkable Gothic church with a large west tower and smaller ones, each open as a lantern, at the ends of the transept. It is possible to find Gothic (of a sort) largely in rather remote places, to bridge the long gap from the end of the Middle Ages to the romantic revival.





EXCAVATED SOUTHEAST CORNER OF THE ROMAN MARKET, WITH THE SOUTHEAST GATEWAY, THE AGORANOMIUM,  
AND THE TOWER OF THE WINDS.

F

T

me  
but  
be  
and  
int  
can  
city  
Ro  
res  
tist  
pub  
the  
the  
thr  
Su  
Ro  
dro  
Pi  
At

em  
sav  
har  
cit

we  
Clo  
Ma  
oct  
fee  
tic  
the  
at

# THE ATHENIAN AGORA AND THE NORTHWEST SLOPE OF THE ACROPOLIS: IV

By WALTER MILLER

*Professor of Classical Languages and Archaeology in the University of Missouri and  
Late Annual Professor in the American School of Classical Studies at Athens*

## C. THE ROMAN AGORA

THE earlier Roman times, from Sulla to Hadrian, saw comparatively little in the way of public building or improvement in any part of Athens. Happily, also, but little injury was done to what was there before. "While," as the writer has said in another place, "the treasures of art in Corinth were taken away without mercy and carried off to Rome and the buildings of the city ruthlessly destroyed, the conquering Roman showed, generally speaking, great respect for the intellectual greatness and artistic significance of Athens and spared the public monuments. Even Sulla, when in the first Mithridatic War he had stormed the city, flooded her streets with blood, and threatened her with utter annihilation—even Sulla allowed himself to be dissuaded by Roman Senators from carrying out his dreadful threat. No so, however, the Piræus." (*History of the Akropolis of Athens*, p. 535.)

Beginning with the second century of the empire, both the Acropolis and the lower city saw extensive building operations at the hands of emperors and wealthy private citizens.

### a. THE HOROLOGIUM OF ANDRONICUS CYRRHESTES.

To the first century B. C. belongs the well known Tower of the Winds, as the Clock of Andronicus of Cyrrhus, a town of Macedonia, is familiarly called. It is the octagonal building of Pentelic marble, 42 feet high and 26 feet in diameter, with porticoes supported by Corinthian columns on the northeast and northwest faces. It stands at the eastern limit of the Roman Agora. It

received the name of "The Tower of the Winds" from the winged figures of the eight wind-gods sculptured on its eight faces—Boreas, the north wind, a severe looking old man wrapped in a heavy mantle and blowing his "wreathed horn"; Caecias, northeast, another old man, shaking hail-stones or snowflakes from a great round shield; Apeliotes, east, a young man carrying ears of grain and fruits; Eurus, southeast, an old man in a heavy raincoat; Notus, south, the real bringer of rain, a young man with a huge water-pot; Lips, southwest, who carries in his arms the stern ornament of a ship (for by his aid ships most easily sail into Piræus harbor), a very important meteorological item, perhaps, for some of the merchants doing business in the Agora; Zephyr, west, a handsome youth, strewing flowers from his mantle; Sciron, northwest, with an upturned urn, or, perhaps, a brazier.

The keystone of the pyramidal marble roof was provided with a pivot in which a bronze Triton with a staff in his hand revolved with the wind and always pointed in the direction from which the wind was blowing.

Below the wind-gods, on each face that can receive the sunshine is a sundial to tell the market people the time of day. But the building itself was primarily intended for the great water-driven clock that proclaimed the time at all hours and in all sorts of weather. Traces of the complicated mechanism of this famous clock are still visible on the floor of the building; but how the works operated is still an open question. Andronicus was deeply interested in astronomy and meteorology, and we know, from

## ART AND ARCHAEOLOGY



*Courtesy of Nomlas Photos.*

ENTRANCE TO THE ROMAN MARKET FROM THE EAST.

an inscribed sundial, of another endowment of similar nature made by him on the island of Tenos. The inscription (Inscr. Gr. XII p. 278) praises him as a "second Aratus" and as one who knew the ways of all the winds and the movements of all the heavenly bodies and the paths of the seasons.

### b. THE MARKET GATE.

In the reign of Augustus considerable additions were made to the architecture of Athens—the temple to Roma-Augustus and the marble stairway on the Acropolis. The emperor himself is responsible for the imposing gateway at the middle of the west side of the Roman extension of the old market.

Along the south end of the Stoa of Attalus a street ran straight eastward; and facing exactly down that street, the city erected with funds provided by Augustus and his great-uncle Julius the marble portal, which still stands there, as the principal entrance to the immense market-square that lies beyond.

The gate is dedicated to Athena Archegetis, and the inscription names the emperor as "Augustus". The building was, therefore, erected after 27 B. C., when that title was conferred upon Octavian. Above the gable stood a statue of his grandson, Lucius Caesar, who was adopted by Augustus in 12 B. C. and who died in 2 A. D. These two dates determine pretty closely the date of the gateway.

The propylum, or front portico of the gateway, is formed by four slender Doric columns, 26 feet high and four feet in diameter at the base, surmounted by architrave, triglyph frieze, gable, and cornices, all still in place. The central intercolumniation is wide (11 1-4 feet) and has no threshold; it was designed for the admission of vehicles and animals. The two side entrances, for pedestrians, have marble steps and pavement and are only  $4\frac{3}{4}$  feet wide. The actual gate, not so wide as the propylum, lies 25 feet to the east, and beyond it is another portico facing eastward. This eastern portico was supported by columns of the Ionic order.

### c. THE ROMAN MARKET.

The gateway we have just considered opens through the middle of the west wall of a large market-square 367 by 315 feet. The Greek Archaeological Society instituted excavations here in 1890-1891 and 1910-1911; but less than one-fourth of the building has been exhumed. The portion uncovered reveals a spacious court paved with large flagstones and about it a marble colonnade with unfluted Ionic columns. On the long sides there was a double row of columns, as in the Stoa of Attalus. The arrangement of the shops is still to be determined by the further excavations; the southeast corner shows four storerooms similar to those of the Attalus Stoa.

On the east side of this market-square we find another gateway, very like the one on the west, and yet different from it in several particulars: 1. It is not set in the middle of the east wall, but considerably to the south of the middle. That means that we shall



## ART AND ARCHAEOLOGY

probably find the east end had two entrances, with still another gateway as far to the north as this one is to the south of the middle. 2. The east gateway, with its westward facing, narrower portico and its wider, eastward facing propylum is wholly Ionic. 3. The natural lie of the land required three levels—the paved court, steps leading to the gateway, and still more steps leading to the propylum. 4. The southeast gateway is not set exactly in line with the orientation of the market-square but slightly aslant, so as to mediate between the market-square and another building a little farther east, probably the Agoranomium.

### d. THE AGORANOMIUM.

From the splendid southeast portal of the Roman Market a flight of eight or ten steps leads up to the arched portico of Hymettian marble of which two and a half arches still stand. Across the front above the arcade are the remnants of an inscription from which we learn that this building also was dedicated to Athena Archegetis and the "August" gods, that is, the Roman emperors.

Only a small part of the structure has as yet been excavated. From what we have it seems to have been devoted to secular uses; and in view of its close connection with the market we have drawn the natural conclusion that it was occupied by the governing boards of the market—the overseers and the market police—as an office and administration building, and we call it, for the present at least, the Agoranomium.

North of this main building and connected with it, the foundations of another, perhaps an "annex", have been laid bare in part; and to the northwest of the Tower of Winds those of still another. Our excavations may have something interesting to reveal here also.

### e. HADRIAN'S LIBRARY AND GYMNASIUM.

Chief of builders among all the Romans was Hadrian. "His coming to Athens," says Michaelis, "was a last bright ray of

sunshine before the closing in of a dark and cheerless night." What Pericles had been to the Acropolis, Hadrian was to the lower city. And his example inspired a younger contemporary, Herodes Atticus, a great scholar and the possessor of almost unlimited means, to devote his wealth lavishly to the embellishment of the Athens he loved.

In the later imperial times the increase in the number of architectural monuments in Athens was very insignificant. Statues in bronze and in marble were multiplied as never before; but no great building was erected, and with the last of the Antonines the architectural growth of Athens ceases entirely. From that time on the whole glory of Athens is her past; and when growth ceases, decay comes sure and soon.

Herodes Atticus built the Odeum that bears his name, the most conspicuous monument on the south slope of the Acropolis; he also refitted the old stone stadium with



*Courtesy of Nomlas Photos.*

THE EASTERN GATE OF THE ROMAN AGORA.

## ART AND ARCHAEOLOGY

Pentelic marble throughout. We know of no building of his in the Agora region.

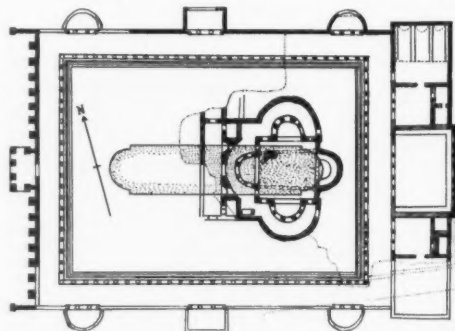
But Hadrian, who finished the great temple of Olympian Zeus and built a Pantheon and a Panhellenium and put in new waterworks for the city, erected also in the Agora a gymnasium and a library so splendid that Pausanias, who passes by in scorn almost everything that was modern in his day, cannot refrain from saying of it (I 18, 9): "But most splendid of all are one hundred columns; walls and colonnades alike are built of Phrygian marble. Here, too, are rooms adorned with a gilded roof and with alabaster; they are also decorated with statues and paintings; and in them are stored books. There is also a Gymnasium that bears the name of Hadrian; and in this also are a hundred columns from the quarries of Libya."

Topographers have now commonly identified as Hadrian's Library the vast structure an hundred feet north of the Augustan market and parallel to it. It has at various times received a variety of names: at the close of the dark ages the eastern part was called "The House of Themistocles", the western part, "The House of Pericles". With the beginning of modern scientific study of the remains of ancient Athens, it was successively called the Olympieum, the Painted Stoa, the Pantheon, and the Gymnasium. In 1885 a fire destroyed the Greek bazaar that had occupied the site, and then the Greek Archaeological Society excavated the eastern portion of the structure. This partial excavation revealed a vast rectangular building 400 by 270 feet, with walls of marble on the west and of poros on the other three sides. It had a magnificent colonnaded front on the west end and a series of rooms and halls on the other sides, enclosing a wide, open court. The monotony of the long sides was broken up by a large square alcove in the middle with a half-round one on either side of it, all opening through spacious colonnades upon the interior court.

The main entrance to the edifice as a whole was afforded by an elaborate gateway in the middle of the richly ornamented western

façade. Before the doorway proper projected a propylum with four fluted Corinthian columns of Pentelic marble, only one of which still stands. On either side of this projecting portico, north and south, the wall was adorned with a row of seven monolithic, unfluted, Corinthian columns of variegated Carystus marble set so close to the wall that there is no passage between them and it. The architect placed them there only for the purpose of breaking up, with artistic beauty, what would otherwise have been the monotonous blank wall of the stack-rooms. The colonnade on the north is preserved in its entirety; the one on the south side may be more or less well preserved in the prison which will ere long have to give way to the excavator's pick.

The eastern part of the great complex consists of a large central hall opening through four columns on the interior court, with two somewhat smaller rooms, with two columns, on either side, from which one may enter two larger rooms. The back wall of the central hall is built of heavy poros ashlar, supported on the outside by massive buttresses for the purpose of sustaining a heavy load inside. Inside, the wall is arranged with deep niches in at least three stories—like those in Hadrian's libraries at Ephesus and Pergamon and in the library of his Villa at Tibur—for storing books. This would appear to be the main stackroom and delivery-desk of the Library. The adjoining room on either side is a waitingroom, each communicating with two smaller ones that seem to



PLAN OF HADRIAN'S LIBRARY (AFTER JUDEICH).



A CORNER IN HADRIAN'S LIBRARY.

*Courtesy of Nomlas Photos.*

have been cloakrooms and toilets, while the big chambers at the north and south corners were apparently lecture-rooms in connection with the Library.

The inner court must have been imposing, with its wide dimensions—268 by 196 feet—surrounded by its 24-foot colonnade of 100 columns of bright Phrygian marble, with vistas of rooms beyond gleaming with gold on ceiling and roof, with alabaster walls, and statues and paintings. Some fragments of Phrygian marble have been found by the excavators; but most of the valuable material must long since have been carried away; and when the Christians adopted the exedras and apses for their church in Byzantine times, cheap new columns took the place of the rich marbles from the orient.

#### f. HADRIAN'S OTHER BUILDINGS.

Whether Hadrian's other buildings named together by Pausanias (I 18)—the temples of Hera and Panhellenian Zeus, the Pantheon, and the Gymnasium—were in the same general neighborhood as the Library only the spade can tell. There was doubt-

less an abundance of room to the north for all of them. We do not know. It would be reasonable to look for the Gymnasium in close proximity to the Library, but we simply do not know as yet and can only guess.

#### g. THE STOA OF THE GIANTS.

Near the middle of the Market area the Greek Archaeological Society in 1859 and 1871 partially cleared up a late Roman building that we call the "Stoa of the Giants". What it was really intended for is not known; the excavations were not carried far enough to give us any idea of its form or size or function. All we have is a row of four heavy bases for pillars; back from either end of the row extends some sort of building; to the front (north) side of these pillars were attached colossal figures of mixed creatures, half man and half fish or serpent, three of which are still in place and give their name to the building. The sculptures are of earlier date than the late patchwork foundations on which they have been placed. We shall be interested to see what the building really was that they were brought here to adorn.



WITHIN THE EXCAVATIONS, SHOWING THE TOWER OF THE WINDS, THE GATEWAY, AND THE AGORANOMIUM.

#### D. THE BYZANTINE AGORA

Though declared enemies of paganism, the first emperors at Constantinople—Constantine, Constantius and Julian in his earlier years—laid no destroying hand upon the art or architecture of Athens. On the contrary, all three were ardent friends of the city, and some of Constantius' officers spent large sums of money in repairing damage done to Athens by the Goths and by the earthquake of 348.

But when Theodosius II (408-450) came to the throne, the Athenian horizon grew suddenly darker. The ancient paintings in the Poecile Stoa in the Agora were the first objects to attract the cupidity of the young emperor. In 435 went forth his famous edict ordering that all pagan temples and shrines be destroyed or that Christian sanctuaries take their places.

Justinian (527-565) needed for his great

building projects at the Golden Horn not only sculptures but all sorts of building material; and Athens provided a convenient quarry for his architects. To this time we may refer the removal of Hadrian's twice a "hundred columns" and the building of the church in the Library court that they had enclosed.

The veil of the dark ages then closed in about the city of monuments. The light of letters and science was extinguished; the workshop of the arts and of industry, the home of the Muses and of wisdom was heard of only as a story and no longer sought by admiring strangers from all parts of the world. The Frankish dukes and the Catalans came and the very names of the places, even of Athens itself, were forgotten. Her peerless Acropolis was a military fort, the

## ART AND ARCHAEOLOGY

Parthenon a church, and the Propylaea a baronial castle bearing the name of Castello Setines ( *στράς Αθήναις* ). All the new building that took place in the town or Market

was accomplished with the help of ancient buildings, which furnished wonderful material ready quarried and which had become objectionable as "pagan" at best.

### E. THE AGORA IN TURKISH TIMES

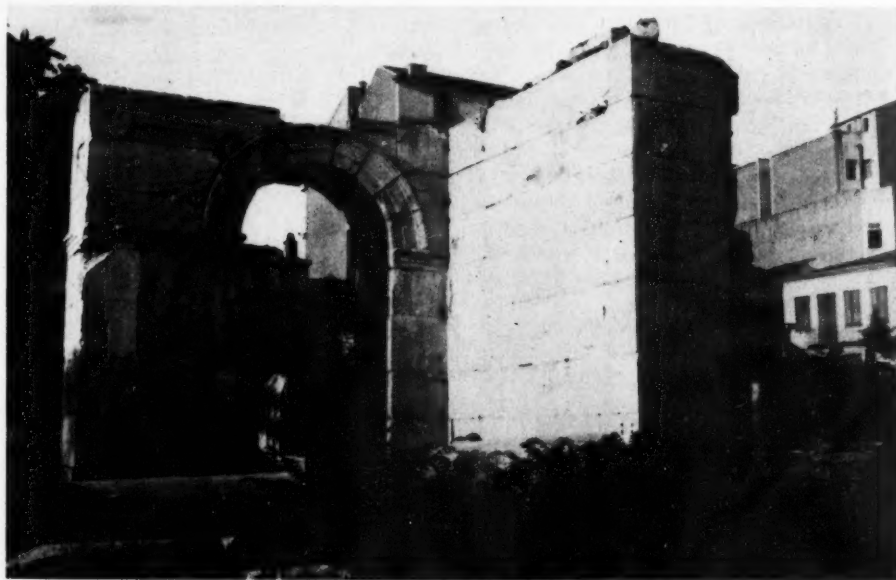
After the building of the so-called "Valerian Wall" about the northern part of the city, as a result of which various ancient buildings were destroyed or covered up—notably the Stoa of Attalus—until the awful destruction began after the middle of the seventeenth century, we have no record of any sort in regard to buildings, old or new, in the city. The Turks (1656-1831) only continued the work of destruction and added nothing to the Agora save a mosque or two which still stand.

After the woeful destruction of the Parthenon by the Venetians in 1687 and their withdrawal from the citadel in 1688, the Turks in their anger burned the lower city, including the old Market area and the buildings, in so far as they still stood upright. The remnant of the Athenians returned to their town, still under Turkish tyranny and much of the shabbiness and unsightliness of the old Agora is due to the poverty and squalor of this part of the Turkish period.

### THE PRESENT CONDITION OF THE AGORA

As has been shown in the preceding pages, the ancient Agora of Athens was the result of century-long development; its present condition is the result of century-long

destruction and decay. Of all the buildings that were in the Market-place north and northwest of the Areopagus in ancient times, the "Theseum" and the "Tower of



*Courtesy of Nomlas Photos.*

ENTRANCE TO ONE OF THE READING ROOMS IN HADRIAN'S LIBRARY.



## ART AND ARCHAEOLOGY



THE STOA OF THE GIANTS.

the Winds" are the only ones that have come through the wreck of time with any degree of successful preservation. The only Hellenic buildings there of which remains are now visible above the all-covering houses and débris are the "Theseum" and the unidentified foundations before it; the only remnant now to be seen of Hellenistic architecture is the Stoa of Attalus; of Roman times, the Tower of the Winds, the Roman Market, with two of its gates, the Agoronomium, the Library of Hadrian, and the Stoa of the Giants.

But in practically every street, in the walls of the dwellings and churches, in the little courts or yards of the houses that crowd the whole region in which we are interested—everywhere one may see stumps of columns and ancient building stones and sculptured pieces protruding or lying about—suggestive of the wealth of ancient material that our excavators will be finding daily, if not hourly, as the work continues.

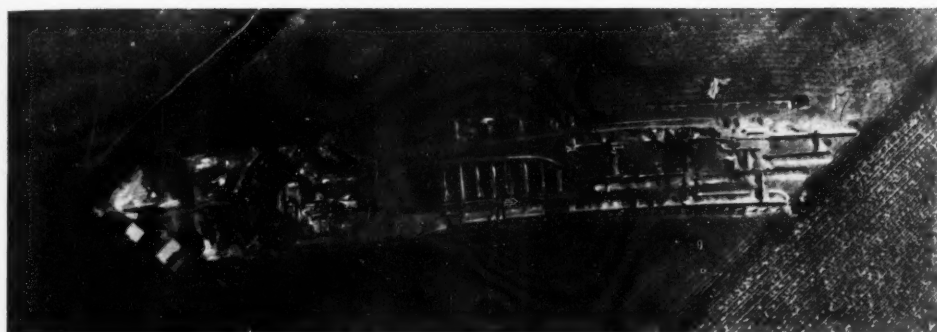
Of all the many buildings, religious and governmental or otherwise secular, except

the few just named, and of all the forest of statues that once filled the ancient Agora no trace is yet to be seen. Of all the places in Athens, or in all Greece, none was so filled with inscriptions as the Athenian Agora, the centre of public community life and community interest—laws, statutes, decrees, judicial decisions, official pronouncements, contracts, records public and private, inscriptions on marble and inscriptions on bronze, inscriptions early and inscriptions late, from the Pisistratidae to the Roman and Byzantine empires. Here is an opportunity for discoveries that bid fair to make an unparalleled contribution to our knowledge of political history as well as the history of art and architecture, and antiquities in general.

Here is an opportunity without a parallel for important discoveries and rich finds. Those in charge of our classical interests have seen that it must be seized promptly, or the fulfillment of the plans and hopes of the classical world will necessarily be postponed for many years—perhaps forever. For the land values here have been increasing by leaps and bounds as Athens has grown; and Athens is growing faster than any other city in the world. It was as long ago as 1870 that the Greek Government, at the instigation of the Greek Archaeological Society, which hoped even then to begin the work of excavating the Agora, prohibited the erection of any important or expensive building within the area of the Agora or any considerable improvement of the properties there. After nearly two generations have passed and after Athens has outgrown its old boundaries so enormously, the property owners are clamoring for their just rights and protesting loudly against the injustice of being further prohibited from improving their property and securing therefrom returns rightfully theirs. The solution of these problems has at last been reached; the funds are assured, and the world is eagerly watching the revelations of each successive season's work.

THE END.

*Begun in the October issue, 1931.*



Courtesy British Royal Air Forces.

THE CITY OF CYMBELINE FROM THE AIR, PHOTOGRAPHED DURING THE COURSE OF EXCAVATION.

## EXCAVATING THE CITY OF CYMBELINE

By CHRISTOPHER HAWKS

*Assistant Keeper in the British Museum*

*Recently a new by-pass road threatened the site outside Colchester where stood the Celtic city of Camulodunum, the capital of Shakespeare's King Cymbeline. Excavations were immediately begun, and are continuing. This article, an outline of their results and of the future prospects of the work, is published in the United States by special agreement with the editor of London Discovery.*

IN the Christmas number of *Discovery* the excavator of Verulamium began his account of last summer's work by quoting a dozen "quaint and halting verses" which serve to epitomize the double interest drawing the visitor thither: the remains of a famous British and Roman city, and the pervading "atmosphere" of Baconian England. Round St. Albans, indeed, Francis Bacon comes much into one's mind, and the thought helps one to remember, in admiring the great ramparts of the Roman town, that the fascination of history, whether written or monumental, aroused in Baconian England one of its outstanding enthusiasms.

But the most potent reminders of this are no "quaint and halting verses": they are surely—if Baconians will permit the transition—the plays of Shakespeare; and the expression it finds in Shakespeare cannot be circumscribed by the critics' stiff divisions of "the histories" from "the tragedies", "the

romances", and the rest. The legendary glories of the Kingdom of Britain live as truly in *Lear* and *Cymbeline* as does Plautagenet England in "the histories", for indeed they are not wholly legendary, as Shakespeare and the chroniclers he read so eagerly very well knew.

In *Cymbeline* at least the historical situation makes the whole framework for the weaving of the human interest, and the more we come to know of Britain on the eve of the Roman conquest, the clearer it becomes that Shakespeare, searching among the chroniclers' welter of fact and fiction for the outlines of the play he was conceiving, brought out the main features of it with the instinct of genius for truth. Between the sturdy British tradition of the men who fought with Caesar, and the powerful influence that streamed in on the next two generations from the Roman Empire of Augustus and his successors, we have a play to

## ART AND ARCHAEOLOGY

which the final invasion of Britain by Claudius form only an historian's epilogue.

The century from Caesar to Claudius was a crucial one, and now that we can supplement the historians with the study of coins, inscriptions, and all the mass of the archaeologist's humbler material, our knowledge of the names and policies of kings, and of the effects of the impact of Roman upon British civilization, is growing rapidly. Thus, while Shakespeare's picture is illumined ever more clearly, we can for our own purposes fill out ours with a new wealth of absorbing detail.

In particular, we can give our *Cymbeline* a new scene, and instead of the mythical "Lud's town" in which Shakespeare with good London pride believed, we can seat the king in his own capital. It stood on the rising ground just to the west of the town of Colchester in Essex, and its name was Camulodunum. Here for half a century at any

rate before its capture by Claudius' legions in the year 43 was the metropolis of south-eastern Britain, defended, it seems, on the west by a series of great earthworks; here the king struck his famous coinage, here the civilization of his people, whether of Belgic or more ancient stock, rose to its highest as it rose to meet the influx of the culture of the Roman Empire.

Camulodunum has thus an importance impossible to parallel elsewhere, and there is another fact about it which makes it even more attractive to the archaeologist than its literary associations. Within seven years of the Roman invasion it was evacuated, and the new foundation of the "Colonia Victrix"—in fact and in name the symbol of imperial domination—rose on a virgin site, that of modern Colchester nearly a mile away. Thanks to this favorite stroke of the Government's "native policy", the overlying



THE REMAINS OF A CELTIC HOUSE.

## ART AND ARCHAEOLOGY

débris of a Roman provincial city are not present to bury and dislocate the remains of its Celtic predecessor; and while the new colony was the first objective of the famous rebellion of Boudicca (Boadicea), the intrusion of one or two Roman rubbish-pits and some small amount of Roman levelling for the plough are the worst that the old Camulodunum has had to suffer from the first to the twentieth century.

The events of the past few years, however, have made it clear that no ancient site on the outskirts of an expanding modern town can be considered safe without special protection, and just as Newport has threatened to over-spread the Roman fortress at Caerleon, so Colchester is threatening to absorb its parent site. All through the nineteenth century isolated discoveries testified to its archaeological wealth, and the excavation in 1924 of the great tumulus to the southwest of it revealed a Celtic burial of great magnificence which may even be that of Cymbeline himself. But measures to safeguard the land were never taken, and present-day "development" is thus an imminent danger.

In the spring of 1930 it became suddenly known that under the sanction of the Ministry of Transport a Colchester by-pass road, eighty feet wide, was immediately to be begun, and as the plan here reproduced shows, it was to pass right across the Celtic site, as well as over a Roman cemetery and kilns north of the Colne. Plainly the only thing to do was to excavate the whole long slice of proscribed land before the road-builders began work on it; the Colchester Excavation Committee was quickly formed under the presidency of Annie, Viscountess Cowdray, High Steward of Colchester, and the chairmanship of the President of the Society of Antiquaries, Mr. C. R. Peers, and an urgent appeal for funds was issued. Happily the response was such as to enable excavations to begin in June and last until the autumn. The Colchester Corporation authorities readily co-operated, and under the general direction of Mr. J. P. Bushe-Fox, the present writer and Mr. J. N. L. Myres supervised the work with Mr. M. R.

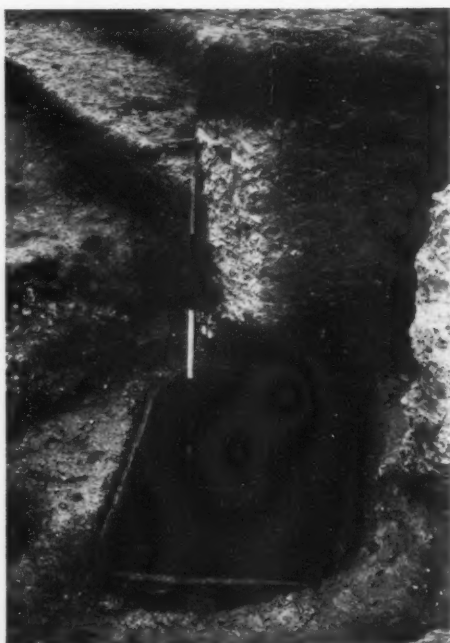
Hull of the Colchester and Essex Museum.

Four main sites were examined—one, at Mercer's Farm, had formed part of a Roman cemetery, and gave little trouble, but the next, at Sheepen Farm, proved to be in a thickly occupied and extremely interesting part of the Celtic city; this was the main scene of operations. The Committee's policy of exploring everything on the line of the new road had also unexpectedly to be extended to include work on an adjoining field of ten acres, acquired by the Essex County Council during the summer for immediate conversion into playing-fields. The exigencies of gravel-working near Sheepen Farm made digging at a fourth site necessary, and in the end much of the work on the line of the by-pass had to be held over for 1931. . . .

The main site examined, on Sheepen Farm, lies not far from the river at the foot of the hill running up towards the Lexden Road. It must be fairly near the northern edge of the town, for much of the strip between it and the river is uninhabitable water-meadow, but evidence has appeared everywhere of intensive occupation. The structural remains are often hard to interpret at a glance, for it seems that the Celts did not build in stone, and in this quarter of the town at least their habitations were distinctly primitive in type. An accompanying photograph shows the appearance of one of the Celtic houses after excavation, lying between the two trial trenches that run across the foreground and the background. The irregularly shaped area of its trodden earth floor has been cleared of its overlying accumulation of rubbish; round the edge of it, deposits of burned clay daub and the post-holes that are occasionally recognizable mark the line of the wattle-and-daub walls, supported on timber framing, that formed the structure of the dwelling. In the centre, immediately in front of the transverse section trench, is seen the dark and malodorous cesspit which occupied the middle of the floor. In many cases the houses were drained by ditches, which often run for quite long distances across the site, but in others again



## ART AND ARCHAEOLOGY



THE LINING OF THIS WELL IS FORMED OF OAK CORNER-UPRIGHTS WITH TRANSVERSE PLANKS BETWEEN.

the whole dwelling is in fact one large pit, in which, after the regular prehistoric manner, the floor was made up afresh with clay over the accumulated rubbish when it had become intolerable.

The success of the excavations from the scientific point of view, indeed, largely depends on the distinguishing and correct interpretation of successive strata and the sequence of deposits in such cases, and as the site was at first without any general plan, and underwent various alterations in which house-sites, open hearths, pits and ditches of different types were constantly being made to overlap each other, this work is often far from easy. For instance, in one case a timber-lined well—one of three found in all, in fine preservation—was discovered at the edge of a house, whose floor is represented by the shelf cut in the ground to the left of the surveying pole in the photograph. Later, both house and well were given up, the ground was made up over them, and a new

house-floor was laid at a much higher level, which shows dark at the top of the picture.

There was evidence, indeed, that the reconstruction here was part of a general plan of reconditioning this portion of the site, which was undertaken some time after the middle of Cymbeline's reign. This depends on the correlation of strata all over the adjoining areas with those in a great thirty-foot ditch or channel which was found cutting right across the site in a northerly direction. In the course of excavation it displayed in a striking manner the successive layers that record its history, first as an open channel, getting gradually choked with black mud and refuse—including thousands of the shells of the famous local oysters—and then filled in and made up to the surface for fresh habitation-floors at two successive levels.

So perhaps Cymbeline made an early effort towards town-planning in his capital. Certainly, as it first grew up, the town, as a town, seems to have been primitive enough: what distinguishes it from earlier settlements is rather its huge size than any high constructional standard. For instance, the great ditch had evidently been dug with primitive shovels made of the blade bones of oxen, for thirty or forty of these crude tools—the type was in use as long ago as the Stone Age—were found discarded in a heap on the gravel bottom.

By contrast, the pottery and metalwork is of an amazingly high standard. Iron is seldom well preserved, for the site is damp, but enough bronze has survived to show ex-



TYPES OF POTTERY.



## ART AND ARCHAEOLOGY

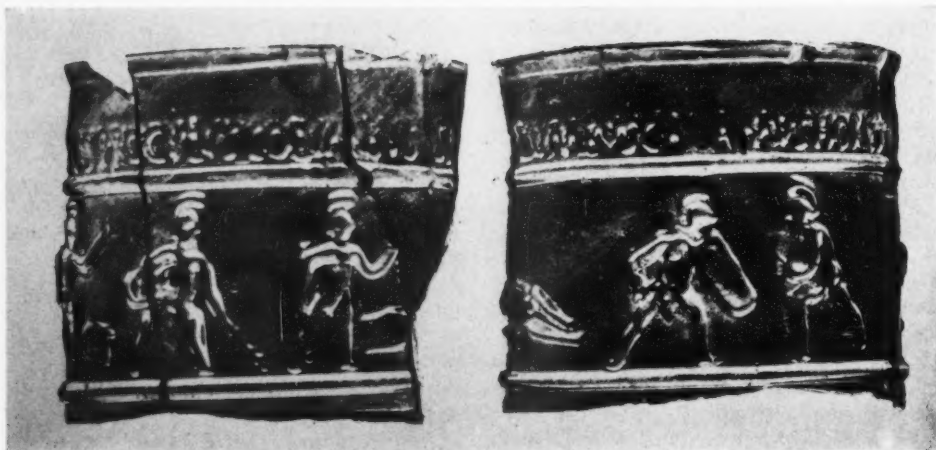
cellent craftsmanship in making brooches and other ornaments and such products as harness-fittings, and to indicate what the pottery shows more overwhelmingly still, the enormous extent of Roman commercial influence in the years preceding the conquest. Half the brooches found are of recognized Gaulish types, and as Gaulish and Roman republican and early imperial coins appear along with Cymbeline's own, a great volume of trade across the Narrow Seas is attested. The pottery evidence is remarkable; the crude hand-made pots of earlier Celtic times persist, though they are outnumbered by the finer native wares turned on the wheel (introduced about a century before this time to Britain), which with their graceful profiles and cordon-and-groove decoration testify to the native potters' taste and skill.

But along with great quantities of the

native wares of all kinds, every part of the site yielded in abundance the products of wholly different industries—those of contemporary Italy, Gaul, and the Rhineland. It is plain that from the western provinces of the Empire, and also from beyond the Alps, pottery was exported on a large scale for the British market, and that these fine foreign wares were used by all sections of the population—at Camulodunum at least—along with the products of the native industry. The leading Italian fabric of the period is the red-glazed pottery of Arretium (Arezzo in Tuscany), and in the twenties of the first century a similar industry sprang up to compete with it in southern Gaul, by beginning to turn out the glazed ware, afterwards so familiar on Romano-British sites, that we usually know as "Samian". Both Arretine and the earliest "Samian" pottery



SHOWING THE SUCCESSIVE LAYERS THAT RECORD THE HISTORY OF CYMBELINE.



FRAGMENTS OF THE GLADIATOR CUP.

are plentiful, and still more so are the polished red and black wares made largely in imitation of them in northern Gaul and the Rhineland at the same time. There is also a whole range of handled jugs, ornamented bowls, jars and beakers, and heavy amphorae and mortars from the Roman provincial potteries. A photograph shows a small selection of the pottery types, imported Roman examples on the left, and native British on the right.

On the playing-field area explored near by, similar results were obtained, and the two portions of the site together have yielded a striking picture of a thickly-populated and peaceful commercial and industrial town, in which old barbarian traditions appear side by side with the steady advances of new civilization from abroad.

It may be that the huddled mass of primitive dwellings—some mere hovels and none more than tolerable huts—will give place to more ambitious structures as the excavations approach nearer the heart of the city where the king himself must have resided. It may be that tools, for instance, more serviceable than bone shovels will be found; for indeed the purely native element in the culture of the place was far from wholly primitive, as the evidences already obtained of pottery and metal-working show. Again,

there is Cymbeline's mint to be discovered, which issued coinage of no mean order. But the notable thing about this latest Celtic civilization is its penetration by Roman influence. By this the story of Britain is seen to be like that of all other lands that became Roman provinces. The path of the legions was opened up by trade. It was the enterprising Italian or Gallo-Roman merchant, always in quest of new markets across the military frontiers, who prepared the lands beyond them for submission to the "Roman peace". The pottery, glasswork and bronzework of Italy and the western provinces that reached Camulodunum for half a century before the armies of the conquest are thus significant guides to the trend of British history in that crucial period. They make it plain that when Cymbeline took the Latin *Rex* for his title, as his coins tell us, he was adopting the language of a civilization that was soaking ever more deeply into the people of his capital.

Such was Camulodunum up to the Roman conquest. We know from the historians that it was captured by the expeditionary force of A.D. 43, but no signs that it was sacked or burnt have yet been observed. Still, its capture clearly brought about

*(Concluded on Page 102)*

# PALAEOLITHIC MAN IN IRELAND

By SEAN P. Ó RÍORDÁIN

RECENT excavations conducted in Ireland by the Bristol Spelaeological Society, assisted by the Royal Irish Academy, led to results so important as to justify a further short note on their implications. Since the work is exhaustively reported in the *Proceedings of the Bristol Spelaeological Society for 1928* it is not proposed to give here but a brief summary of the conclusions to which the evidence points.

The question of the first arrival of man in Ireland is one which is, even yet, admittedly shrouded in the darkness of ignorance; when was Ireland first peopled, and whence did the first settlers come are questions the answers of which are still to be hoped for. Archaeological research has slowly pushed the age of the first peoples back further, and those latest discoveries have been epoch-making in succeeding in proving beyond doubt the fact that Ireland had a Palaeolithic population.

For long it was considered that the first settlers in Ireland had already reached the Neolithic stage of culture before settling in that country. The earliest implements—those associated with the 25-foot Raised Beach of Post-Glacial times—were regarded as Neolithic implements and their obvious rudeness was explained away by the hypothesis that the site on which they were found was a flint-factory and not a dwelling-place, the tools being roughly fashioned there and finished elsewhere. Further discoveries on the continent, which led to the recognition of the Campignian culture as intermediate between the Palaeolithic and Neolithic, and further study of the Irish 25-foot Raised Beach implements, resulted in placing these early Irish settlers in the Campignian stage of the Mesolithic cultures. During the late Dr. Walther Bremer's brief period as Keeper of the Irish Antiquities in the National Museum, Dublin, he drew attention to a collection of flints from Island Magee, County Antrim, which he recognised as Asturian,

a culture which existed in Spain and was contemporary with the Campignian of France and the neighboring regions.

For the purpose of their investigations the Spelaeological Society selected the south of Ireland, since recent researches had shown that the southern Irish End Moraine of the last glaciation did not cover that area, and hence the likelihood was strongest that traces of Palaeolithic men would be found there if at all. Several trial "digs" were first made at other caves all lying near Dungarvan, but finally it was decided to concentrate on the Kilgreany Cave. The results proved the wisdom of the choice.

The spot excavated lies actually outside the cave as it now exists, but was within it until less than a century ago, when the cave itself was quarried back about 15 or 20 feet. It is not necessary to deal here in full with the stratification, since we are concerned only with the evidences afforded by it for the existence of an Irish Palaeolithic Period. Suffice it to say that the upper strata showed evidence of the occupation of the cave during the end of the Neolithic Period (for a short time), and again during the end of the Bronze Age and the beginning of the Iron Age.

Beneath these deposits, which were found to be disturbed to a greater or less degree, was a stalagmite layer which presented an unbroken surface throughout, thus giving unquestionable witness to the fact that the underlying remains were in correct stratigraphical relationship. Nothing could have been introduced from above except by digging into the stalagmite, a process which would have been glaringly obvious even if covered by a layer of the latest-formed portion of the stalagmite. This point is important since it has enabled the excavators to be quite certain that the remains covered by the stalagmite were deposited before the formation of the latter.

## ART AND ARCHAEOLOGY

The stalagmite covered human remains which belonged to at least three individuals. There was one complete skeleton in a kneeling position with its left side against a projecting portion of the cave-wall, the trunk bent forward over the thighs in a semi-crouched attitude. The skull was in correct anatomical relationship with the cervical vertebrae, which is accounted for by the finding of a large number of stones around the skeleton showing it to be an intentional burial contemporaneous with this hearth (the "Third Hearth"). A temporal bone and two teeth represent at least one other individual, and an upper molar, which does not belong to the skeleton nor to the second individual, gives evidence of a third person.

No implements were found associated with these human remains. This is unfortunate since it compels us to fall back on the evidence afforded by the fauna as a means of dating this earliest occupation. The fauna represented by the animal-bones are wild boar, giant deer (Irish elk), reindeer, ox, brown bear, wolf, fox, wildcat, stoat, hare, rabbit, field-mouse, field-vole, Arctic lemming, bats, birds, and some land molluscs. A study of these places this occupation of the cave in late Pleistocene times, and hence the individuals whose remains have been

found may be placed undoubtedly in the Palaeolithic Age. The data are insufficient for a certain dating of the occupation to any particular phase of the Palaeolithic culture, but in his report on the fauna Dr. Jackson leans to the probability of the Magdalenian period as the one attained.

In this brief note I have merely given a summary of the results of this important excavation, which gives us the first definite proof of the existence of Palaeolithic man in Ireland. The collections of "eoliths" reported from near Belfast we may dismiss as freaks of nature. It is merely my intention to call attention to the importance of the work and for further information the reader is referred to the Spelaeological Society's report. In conclusion, however, it may not be out of place to remark that the work was conducted (and very ably conducted) by the Bristol Spelaeological Society, a fact which points to the great dearth of trained workers in archaeology in Ireland, and to the lack of opportunities for their training. Ireland is admittedly an archaeological province of first-rate importance, yet the number of men who are equipped to study its problems are very few, and though this small number is doing very great work their efforts must of necessity prove inadequate.

## EXCAVATING THE CITY OF CYMBELINE

(Concluded from Page 100)

various alterations, and though it is yet too early to attempt to say in detail what was done, it is significant that the gravel-pit site examined just south of Sheepen Farm has revealed a great ditch of military pattern running north by east across the hillside, which belongs unmistakably to the years of the conquest, and was filled in very soon afterwards. Certainly Roman troops must have lain here before being moved forward for the campaigns that ensued in the west and north, and it was at their departure that the new colony was founded to supersede the native city.

Thereafter it is beneath the streets and houses of Colchester itself that the materials

for continuing the story must be sought; the eloquence of the old Camulodunum lies in its silence. But among the stray relics of Romano-British life one at least deserves notice here—the fragments of a moulded glass cup, decorated with the combats of gladiators. The names of these arena favorites appear in a frieze above the figures. Camulodunum has indeed more to reveal than any other site in the country of

*"the Roman eagle,  
From south to west on wing soaring aloft,"*

by virtue of its unique history as the city of

*"the radiant Cymbeline,  
Which shines here in the west."*





ADIRONDACKS, BY ROCKWELL KENT. AWARDED THE JENNIE SESNAN GOLD MEDAL.

## PHILADELPHIA'S ANNUAL SHOW

By ARTHUR STANLEY RIGGS

*Photographs by Chappel Studio. Courtesy of the Pennsylvania Academy of the Fine Arts*

Since in recent years there have been common to all exhibits of painting and sculpture certain inescapable tendencies, it must be confessed first of all that as preparation for the Opening View of the 127th Annual Exhibition in January at the Pennsylvania Academy of the Fine Arts in Philadelphia, I spent a large part of one day in the galleries of the Metropolitan Museum in New York, and the same evening in studying Gifford Beal's one-man show in the gallery of the Century Club. Exactly to what extent such study bore on the current exhibit is impossible to say. None the less, the calm solidity of the Museum's canvases and the undistracted singleness of purpose in the Beal show gave me a clear sense of freedom and background and made me immune to the chatter of the society throngs busily discussing food, clothes and gossip at the misnamed "Private View".

Interestingly enough, the critics and the majority of the painters in Philadelphia with whom I had opportunities both before and after the opening to dis-

cuss the exhibits, hold sharply divergent views. In the main, the painters agree with one another, and condemn the exhibition as a whole. The critics, *per contra*, differ among themselves considerably—and I differ with both groups.

Taken as a whole, this exhibit seems to me to disclose a certain amount of good work, a few striking and original conceptions worked out with mastery of both the thought and the medium, and a rather dreary waste of mediocrity. There is little real freshness of viewpoint or treatment anywhere, and while the American scene and character are everywhere prominent, the lack of vision is woefully evident. It is a large exhibit, but the general effectiveness of it may be judged from the statement that of the 534 canvases hung, I found only seventy-two of real interest, and of these not more than half a dozen were companionable enough to live with. The rest have undeniable quality; but they fail in spiritual content. Their success is either technical or due to theme.





THE WALTER LIPPINCOTT PRIZE WAS AWARDED HILDA BELCHER FOR HER *PORTRAIT BY NIGHT*.

Ver  
ings  
T  
whi  
amp  
in a  
thir  
whic  
ber  
stud  
smar  
the  
very  
haps  
cam  
tribe  
Any  
seem  
outr  
whic  
prize  
O  
now  
Med  
catic  
Belc  
cott  
patte  
Med  
but  
awa  
paint

## ART AND ARCHAEOLOGY

Very little subjective work is to be seen in the paintings, and practically none in the sculpture.

Taking up the paintings by divisions, the worthwhile portraits and landscapes tie with fourteen examples of each, followed by what may be designated in a general way as genre pictures, which number thirteen. Marines come next with eight, none of which are especially distinguished, nudes to the number of seven, six pattern canvases, four "stills", three studies of children, two snow scenes and one fishing smack display which refuses to fall neatly into any of the previous groupings. Some of the hanging was very bad indeed; as bad as some of the painting. Perhaps the show was so big the hanging committee became slightly confused and made little attempt to distribute the good works so as to lighten up the effect. Any way, one gallery had not a single picture worth seeing, and another was dominated by that painted outrage *Suicide in Costume*, by Franklin Watkins, which amazingly took the Carnegie International prize.

Of the prize canvases none will "set the river afire" now or hereafter. The first prize, the Temple Gold Medal, went to Paul Bartlett for his mussy glorification of the inglorious, *The Sand Barge*; and Hilda Belcher of New York carried off the Walter Lippincott prize with her sophisticated and high-keyed jazz pattern, *Portrait by Night*. The Jennie Sesnan Gold Medal, captured by Rockwell Kent with his decorative but hard and gloomy *Adirondacks*, was another prize award which caused some heartburnings among the painters and was passed over by two of the three

principal critics without a single word. One is inclined to wonder, on seeing large decorative canvases such as this, what the introspective processes of mind are that cause a genuine artist and seer like Kent to conceive such a vision and to depict it in such uncompromising harshness.

It seems most unfair to single out individual canvases for distinction. Yet it is at this very point that any review of the exhibit as a whole must discard considerations of fairness or partisanship and consider such pictures as are really worth while, not so much as the product of individual painters as from the standpoint of specimens. It is therefore perhaps not wholly unjust to say that if one picture were to be selected as the outstanding example, having not only strength but color, thought and tremendous carrying power, that picture would be Gifford Beal's *The Stranger*. Compared with all his other work during the past four or five years, this is infinitely his best. It is at once decorative, narrative, suggestive. It "carries" easily clear across the great room where it is hung. Its harsh color is sympathetic to its theme; and that theme is simplified until it is almost a kind of artistic shorthand.

For contrast to this ruder side of life one need but consider the nudes—eliminating most of them at the first glance as impossible—to find everything the Beal does not disclose. Seyffert has a life-size *Semi-Nude* that epitomizes both the uncanny skill of this painter and the undeniable witchery of contrast between flesh marvelously painted and the shrouding silken kimono of vivid light and dark green, spattered with



*Sand Barge*, by PAUL BARTLETT, AWARDED THE TEMPLE GOLD MEDAL.

## ART AND ARCHAEOLOGY

flowers. Hopper seats a young woman on an hotel bed and gives her a letter to read while he gets her on canvas rather glaringly. George Gibbs' nude is also seated, but here red and terra-cotta tones have been wisely used, and the effect is admirable. Kroll showed his already well known *Summer, New York*, a study of a sleeping nude and two posed girls looking down at her. It is full of rich and delicate color, full without being too juicy, and the anatomy is excellent, as are the textures. But Kroll always leaves the feeling of a cult painter with an objective not readily to be discerned. His *Barbara* of the bare feet displays the same characteristics. This girl-in-chair effect, which Speicher also uses frequently, is commonplace in essence. In Kroll's case, the girl is almost invariably barefooted, and there the difference in quality between Kroll and many other figure painters shows to advantage, for he has a sincerity and delicacy of touch that gives the feet not merely lifelikeness but that essentially Greek grasp of form and substance which combines for us sheer grace of rendering with robustness of fleshly beauty.

Many of the landscapes prove, when analyzed carefully, to be patterns of both textures and colors without too much regard for the scenic quality to which they pretend. There were, naturally, exceptions. Daniel Garber, with *Old Church: Carversville*, an excellent example, and *Woodland Quarry*, a still finer work, showed his distinctly personal technique at its highest level. *Orchard*, by Georgina Klitgaard, is good but somewhat fantastic and carries a glary effect. About the best of the landscape division is W. Elmer Schofield's *Coast of Cornwall: No. 1*, which was strikingly shown in this painter's recent one-man show at the Corcoran in Washington. It is not the equal of a similar canvas Schofield sold the Corcoran some ten years or more ago. Henry Varnum Poor's *Pines*, while interesting and capably worked out, had much the seeming of a color cartoon for tapestry; perhaps that was the impression the artist wished to convey, but it looked flat and dull in comparison with the garish moderns hung around it. One would like to suggest to a good many present-day painters that either they change the titles of their canvases, or study their dictionaries. Irving Wiles' *The Beach: October*, is a case in point. It is a good canvas. The sunlight is convincing, and so is the negro; the boat lightly sketched in must mean that there is water somewhere about; but the eye focusses on the trees to such an extent that one looks back at the title, to wonder whether this is a beach or no. *The Farm*, by John Carroll, leaves no wonder at all, save that anybody should use paint to give all the seeming of stiff and lifeless cardboard.

In comparison with the landscapes, the marines were more interesting and of better average quality. Here again it was the old guard that produced. The most interesting, and the one which raises sharply an aesthetic question, was Charles Woodbury's *North-west Wind*. Its realistic note is emphasized by a series of detestable streaks of waste oil drifting along the flattened seas in the foreground. Though it is true, it strikes an offending note which makes every lover of the sea feel a surge of anger and disappointment.

Of the other marines Paul Dougherty's *Flooded Ledges* has carrying power and directness in its stormy appeal; Stanley Woodward's *Storm* is rather opaque; Waugh's *At the Flood* is so good we study it to make sure we are not unjust in setting it just a trifle below his best; and Jonas Lie's *Sommes Sound and Returning Sardiniers* are typical of his familiar atmosphere and style.

Some of the few snow scenes are even better, notably the veteran Melchers' *The Snow*, a powerful tonal study disclosing a redheaded girl standing at gaze by a window, looking out at the snow new fallen upon surrounding roofs. The atmosphere is perfectly rendered, and the girl's costume, in two shades of pink over greenish blue—however it may look in print—is exceedingly effective. Hanging between two excellent Redfields (*Plum Blossoms* and *Point Pleasant Hills*), the Melchers stands out boldly.

Among the portraits, which ran the entire gamut of quality, John C. Johansen easily carried away the palm, to my way of thinking, with his brilliant likeness of the Rev. Frederick H. Sill, of the Order of the Holy Cross. Here was a portrait in which the use of costume was essential because it is actually a part of Father Sill's life, and as such could not be neglected or minimized. The sweeping white robes of the stern ascetic were given a foil adroitly by the introduction of a racing shell and crew on the river over which Father Sill is looking. To anyone who knows the story of the Kent School and Dr. Sill's work of the past quarter century there among the Connecticut hills this picture will have all the significance of his lifework. And to those who know and value the painting of Zurbaran, this canvas of the present will come with suggestive power.

There were other good pictures in the annual which deserve mention for which there is unfortunately no room. But after all, it is the forest we must see, not the few stout oaks in it. The jury gave us a view of every phase of American painting, and the unprejudiced observer is compelled once more to conclude that for significance in whatever aspect, we must continue to depend upon the veterans. *Experientia docet!*



## NOTES AND COMMENTS



THE BRONZE PLAQUE WHICH HAS BEEN PLACED IN THE MAIN HALL OF THE AMERICAN HOSPITAL OF PARIS.

### THE RICHARD NORTON MEMORIAL

A memorial has been established in honor of the late Richard Norton, archaeologist and student in the fine arts.

The fund provides a free bed in perpetuity in the American Hospital of Paris, this bed being open to American students who need hospital aid for which they themselves cannot afford to pay. Also, a room in this hospital has been dedicated in Richard Norton's name, which appears on the door of the room. A commemorative bronze plaque has been placed in the main hall of the hospital. Students requiring such help should apply to the Institute of International Education, through the agency of its foreign offices in Paris, London and Rome, conducted by the American University Union.

Among the sponsors of this Memorial were Marshal Foch, General Gouraud, General Dauvin, His Excellency Jules J. Jusserand, former Ambassador Myron T. Herrick, Charles W. Eliot, Rt. Rev. Bishop Brent, Hon. Franklin D. Roosevelt, Captain W. R. Sayles, U. S. N., Hon. Eliot Wadsworth, Dr. William Sydney Thayer, Thomas W. Lamont, Allison V. Armour, Edward D. Brandegee, Robert W. De Forrest, Professor R. V. D. Magoffin.

Mr. Norton's achievements were widely varied. Son of Professor Charles Eliot Norton, founder of the Archaeological Institute of America, Richard Norton was born February 9, 1872. After graduating from Harvard in 1892 and completing three years of study in Europe, he became successively Lecturer on Classical Architecture and the History of Fine Arts at Bryn Mawr College (1897), Assistant Director for two years and Director for eight of the American School of Classical Studies, Rome (1897-1907). During this period he took part in the Pompeii Expedition in Central Asia, and later (1910-1912) was field director of the excavation of Cyrene, organized under the joint auspices of the Archaeological Institute of America and the Boston Museum of Fine Arts.

Returning from Europe, Norton landed in Boston on July 29, 1914, heard of the outbreak of the war and immediately set forth for the scene of conflict, sailing from New York on August 7. He quickly organized the American Volunteer Motor Ambulance Corps, which he led to the front in October, 1914. In 1917 its functions were taken over by the A. E. F. During the three years of its existence the high regard in which this volunteer unit was held by the French Command is shown by the many decorations awarded its sections as well as its members individually, and on its Chief, cited many times for his intrepid and efficient leadership.

Norton was offered a commission with the rank of major in the American Army, which he declined, feeling that the ambulance service was now fully provided for, and after winding up the affairs of the Norton-Harjes Corps, he attached himself to the U. S. Naval Intelligence in France, becoming chief of its newly created Bureau of Counter Espionage. For this arduous and dangerous work he was by nature well equipped, being quick-witted and cool as well as courageous; also, his knowledge of European lan-



THE LATE CAPTAIN RICHARD NORTON.

## ART AND ARCHAEOLOGY

guages and conditions enabling him to render aid that has been recognized by his superiors as invaluable.

He continued this self-imposed duty until August 2, 1918, when he was suddenly stricken down and died. He had been quite well at midday and the cause of his death was mystifying as he was dying and unable to speak when found at his apartment that evening. It was given out that he had died of meningitis, but now facts known to persons in authority warrant the belief that he was poisoned by an enemy agent.

Though Norton possessed unusual powers of expression, the quantity of his writing was limited by his crowded life of action. His best work is in the volume *Bernini and Other Studies in the History of Art*, published in 1914, warmly praised by Professor Francis W. Kelsey in an article in *ART AND ARCHAEOLOGY*, Vol. VIII, No. 6. Professor Kelsey sums up, "Richard Norton united two qualities which are ordinarily believed to be incompatible, executive ability of a high order in dealing with men, and an extreme delicacy of perception which gave assurance and value to his opinions as a critic of art. . . . Norton emphasized 'the seeing eye'. Impatient of second-hand knowledge, he worked directly from the object, whether statue or painting or monument of architecture. His discernment of refinement impresses competent students as a revelation."

H. W.

### WASHINGTON THE SEER

The cover picture this month is a reproduction, by permission, of a detail of the Wilford S. Conrow portrait of George Washington entitled "Where There is no Vision, the People Perish". This painting is included in the exhibition assembled in the New National Museum by The Fine Arts Commission of the United States Government to commemorate the two hundredth anniversary of the birth of George Washington. The exhibit will continue until next October. The canvas is owned by The George Washington Life Insurance Company of Charleston, West Virginia. Completed in 1921, it has received many tributes of appreciation.

Washington is represented in the Conrow portrait after the close of the War of the Revolution, and some years before Stuart painted him. This portrait therefore fills a gap between the earlier portraits of Charles Willson Peale and those of Stuart Vaughan, portraying him at the height of his power. In it the critic and historian will have no difficulty in discovering every known quality which Washington possessed. The portrait is not idealized in the undue manner of most other portraits of very great men. But we behold here all that is noble, all that is spiritual and moral in a body of great beauty and of unusual strength.

Unlike all efforts at producing a composite standard, this portrait is pleasing. It is full of sympathy, but still the face does not induce familiarity, a characteristic entirely absent in Washington after his acceptance of the presidency. It is Washington in the midst of his people instead of in the bosom of his family. Some of the comments the picture has elicited follow:

"This Washington is a really great picture, a marvellously fine thing—a really monumental ac-



"WHERE THERE IS NO VISION THE PEOPLE PERISH."  
BY WILFORD S. CONROW.

complishment."—*Timothy Cole, N. A.*, who engraved two blocks after details of it.

"No other portrait of Washington gives just this sense of fitness to meet the most critical of problems and to dominate the fate of a nation."—*Elizabeth Luther Cary, N. Y. Times*.

"To my mind it is certainly the most interesting painting painted of Washington since his death."—*Walter L. Ehrich, New York*.

"I have examined critically practically every known portrait of Washington—and, in my opinion, Mr. Conrow's conception of the Father of his Country embodies truthful likeness, virility and artistic quality in the highest degree, which entitles his painting to be classed with the most notable portraits of Washington that were painted from life, and superior to any of them in characterization. I have never before seen a portrait of Washington that so fully satisfied my conceptions of his actual appearance—physical, intellectual and spiritual."—*W. Lanier Washington*, in a statement to the Sons of the Revolution in the State of New York. **GUSTAVUS A. EISEN.**

### AMERICA'S GREATEST ARCHAEOLOGICAL DISCOVERY

Professor Alfonso Caso, of the National Museum of Mexico, late in January discovered under the debris of ages covering the site of Monte Alban, a series of eight Mixtec burials. In the main chamber of the



## ART AND ARCHAEOLOGY

tomb six seated figures of warriors were encountered. They leaned against the walls of the vaulted inner room, and wore amazing jewelry in gold and precious stones. The room also contained numerous objects of precious metals, copper and various precious and semi-precious stones, including some remarkable pearls, etched and carved human bones, a gold mask of the god Xipetotec ten centimetres high and exquisitely wrought, and many specimens of pottery besides quantities of small pearls, many of them so tiny they could not be pierced for stringing.

As soon as the main facts were established, and the unique nature and significance of the finds proven, ART AND ARCHAEOLOGY immediately got in touch with H. E. the Minister of Foreign Affairs, formerly Ambassador to the United States and an old and loyal friend of the Magazine, as well as with Professors Caso and Reygadas Vértiz of the National Museum. To the request for an article and illustrations covering what seems beyond question likely to prove the richest and most important archaeological discovery ever made in the southern republic, the Mexican authorities gave affirmative response. The article will therefore appear in ART AND ARCHAEOLOGY as soon as it is possible for Professor Caso to study his new treasures and reach definite conclusions regarding the highly interesting and difficult problems they present. As this laboratory study may take considerable time, it is impossible to say when the material will reach this country; but when it does come, readers of ART AND ARCHAEOLOGY will be assured of a complete, exclusive and scientific description at first hand.

### THE RESURRECTION OF A BRONZE ÆGIS IN BOSTON AFTER NEARLY THREE MILLENIA

Under the supervision of Dows Dunham, Assistant Curator in charge of Egyptian art at the Museum of Fine Arts, Boston, the cleaning and restoration of a rare Egyptian bronze aegis of the Twenty-second Dynasty (945-750 B.C.) has been carried through by the expert restorer of antiquities at the Museum, W. J. Young. The bronze was formerly owned by Dr. Edward Everett Hale to whom it was brought from Egypt in the middle of the last century.

In purchasing the bronze some months ago, the Museum undertook an experiment not without risk for the piece was badly ravaged by the so-called "bronze disease" and its quality could only be surmised. But the rarity of the type, its fine proportions, and the belief that it would respond to treatment seemed to warrant the risk. After weeks of persistent work, the restorer has reduced the corroding salts and has largely returned the disintegrating metal to its original place. He employed the electro-reaction process to accomplish this. The disease has been entirely cured and the piece, now exhibited in the New Kingdom Room at the Boston Museum, stands not only as a very fine example of Egyptian bronze work of the period but as an encouraging demonstration of the possibilities of scientific restoration of objects.

The piece is an aegis or emblem of protection representing the head of the goddess Isis. Writing in the current Boston Museum Bulletin, Mr. Dunham says: "The full sized examples of them are rare and I know of none to compare with our aegis in size, completeness, and quality of workmanship. While the specific purpose of them is not known to me, it is probable that



EGYPTIAN ÆGIS.

COUNTERPOISE—AFTER CLEANING. FRONT VIEW—BEFORE CLEANING.

Courtesy of the Museum of Fine Arts, Boston.

FRONT VIEW—AFTER CLEANING.

# ART AND ARCHAEOLOGY

SCIENTIFICALLY CLASSIFIED

## SLIDES

ENTIRE SEEMANN COLLECTION of more than 100,000 subjects, assembled by leading European authorities in the following fields:

**Art of all Epochs and Periods,  
Prehistoric Relics, Ancient  
Orient, Ancient Egypt, Greek  
and Roman Arts and History,  
Sciences, Religious Cults, Etc.**

125 catalogs with photographic illustrations are available for use in selecting slides for purchase. Write for Catalogs and details

## INTERNATIONAL ARTPRINTS

64 E. Lake Street  
Chicago - Illinois

such bronzes were either cult objects used in the worship of the goddess or votive offerings deposited in the temples. The rarity is probably due to the fact that temple furnishings of such valuable material as bronze would generally go into the melting pot as soon as the services in the temples were discontinued. . . . They are known to us principally through little models made as funerary amulets and through representations of them held by certain figures of goddesses."

The Museum example, Mr. Dunham continues, "shows the goddess Isis wearing the vulture headdress surmounted by the 'red crown' of Lower Egypt. Beneath the head is an enlarged broad collar frequently seen on Egyptian figures. In real life such collars, which were of considerable weight, were held in place by a counterpoise hanging down the back between the shoulder blades, and this counterpoise is here represented by a projecting member attached to the aegis by a hinge at the base of the wig behind and originally held at right angles to it by a brace." When the object was in actual use, it is probable that it was grasped by the shank of this projection and thus carried by the priest or officiating member at the temple service.

The piece consists of three parts: the aegis proper representing the head of the goddess with its elaborate collar; the crown; and the counterpoise. But of these the counterpoise is of the greatest pictorial interest, and originally served the mystical purpose of suggesting through symbols the source of power and the divine rights of the king. The upper zone represents the king receiving life and other benefits from the divine source, while the lower zone symbolizes the king in his own realm, Egypt. "The whole is a most happy example of the decorative symbolism of which the Egyptians were such masters," Mr. Dunham points out.

In discussing the appearance of this object when it originally left the hands of the maker, Mr. Dunham questions: "Was the whole left bright and burnished in its natural colors, relying for the effectiveness of the designs on the rather slight difference in tone between the inlays and background, or was the bronze artificially dulled or darkened so that the design might be more clearly visible by contrast? I cannot answer the question with any degree of assurance, for this type of damascened metal work is rare, and no clear evidence is as yet forthcoming on this point. I can only suggest that Egyptian decorative art is usually given to rather strong contrasts, and that it would seem to me out of character for Egyptian craftsmen to make a design

which would not be clearly visible in any but the most favorable light. It would have been quite easy for the makers to treat the bronze in a number of ways to darken the surface, or its peculiar composition may well have caused it to darken naturally on exposure to light and air. The burnishing of the inlays would then give the necessary contrast."

## PROFESSOR DÖRPFELD'S JUBILEE

The letter which follows from Dr. Arthur Stoddard Cooley explains itself and answers many questions ART AND ARCHAEOLOGY has recently received from admirers of Professor Dörpfeld:

"I had recently a very interesting letter from Dr. Wilhelm Dörpfeld, parts of which I should like to share with my fellow readers of ART AND ARCHAEOLOGY.

"Among other things he mentions a large work he has written and expects to publish during this year on the temples on the Athenian Acropolis, in which he will answer his critics, especially the epigraphists, most of whom oppose his views and persist in seeing in the *archaios naos* of the IVth century the Erechtheion. In this connection he refers to my article on Athena Polias on the Acropolis of Athens, published in the *American Journal of Archaeology* in 1899, with which he is in agreement and which he still cites in his lectures in Athens. As to his plans for this year he says further: 'I shall go to Greece in February. I shall go first to Corfu and Leukas and then to Olympia and Elis, where the theatre originally had a *skene* of wood, as at Athens and Pergamon. In April I shall be in Athens to observe the American excavations in the Agora and the German excavations at the Dipylon. In Athens I shall meet Professors Semple and Blegen from Cincinnati to resume with them the excavations at Troy. Professor Semple was here in Berlin on the way to Angora, where he has now secured permission for the excavations. I am extraordinarily delighted at this work and can celebrate my jubilee at Troy in April, for it was in 1882 that I dug for the first time at Troy with Schliemann. Surely much will still be found at Troy and Troy will become certainly one of the most instructive ruins in the world.' As to the American excavations in the Agora he thinks much will be found; but, although he has not yet seen it himself, he thinks the great stoa already found a later building than the building he uncovered east of the 'Theseion', which he considers the older *Stoa Basileios* or the old office of the Archon Basileus.

"He has been devoting much study to Herodotus V, 57-61 and the question of an Oriental or Arabian element in the population of Athens, the so-called Gephyraeans, who had a settlement in Melite and later moved to the Diomeia district east of the Acropolis between Lykabettos and the Ilissos. Many of the old poros gable sculptures found on the Acropolis, especially that of Herakles, he thinks came from temples of the settlement in Melite.

"It is indeed thrilling to think of this archaeologist of seventy-eight taking up again the work of excavating Troy, where he was the real discoverer of the remains of the Homeric Sixth City, and we must wish him great joy and success in this, which may be the crowning work of his long and distinguished career."

## BOOK CRITIQUES

*La Vie Privée Dans La Grèce Classique.* By Charles Picard, honorary director of the French School at Athens. Pp. 108; 60 plates. Les Editions Rieder, Paris. 1930. 20 fr.

A charming book and a book of value, the reason whereof lies here. The subject matter is a close and sustained analysis of the private life at Athens in the Vth century B.C., by a savant who has lived there recently. Gulick and others have gone over this ground efficiently; but here there is evidence of a close personal touch with the spot, with full information gained from recent exploration in Greece and Ionia.

It is true that in spite of all that is now known, we can never know exactly what life was two thousand years ago. But enough is known to present a fairly close picture: of reality.

This is the keynote of the book. The author seeks to show and does show, what for over a century has been glozed over by a vision of ancient Greece largely derived from imagination and sentiment. Greek life has been idealized.

The idea has been, says M. Picard, that the ancients were nourished on celestial ambrosia, and that the Athenians were "penetrated by the most illustrious wisdom and walked with delight in a limpid atmosphere". But this idyllic he replaces by exact information due to research and discovery. In a word, we are now in a scientific period, come of it what may. In reality Greece is a country ravaged by storms and wind, dried up by winter cold after a torrid summer. The plains lie among mountains sharply outlined against the sky, seen in a blinding sunshine and arid on approach. The very ruins partake of the desolation of primitive rock!

And yet in spite of it all, in spite of so much that is revealed squalid and repelling, the old charm remains. No one seems to have lived in comfort in ancient Greece. Poverty, dirt, disease were largely present. But the mental quality of the people nothing arrested; and by incessant effort and labor, a life was attained that no other ancient people ever approached. To show this in detail cannot be attempted: the book itself is full of details and must be read.

In conclusion the author says: we have till the XXth century abused "the Greek Miracle",—a term invented by Salomon Reinach in his *Apollo*. The ideal was crystallized in marble; but it has become worn and banal. Whereas the reality is by no means worn, and is refreshing as a study of real life always is.

The country and its inhabitants; the family and social classes; home life in city houses; exterior life in cities—trade, work and recreation. The conclusion is as above said: reality and idealization. It is interesting to compare this with the ideas of the late Dr. Mahaffy as exposed in his Lowell lectures. The two books are in essential agreement.

CLEMENT HEATON.

*Catalogue of the Coins Found at Corinth, 1925.* By Alfred R. Bellinger. Pp. xii; 95; two plates of coins. Yale University Press, New Haven. 1930. \$2.00.

The excavations at Corinth in 1925 produced a greater number of coins than had been recorded from any previous year. Professor Bellinger deserves credit for this prompt publication of this interesting series of coins, which are mostly Roman and Byzantine. His statement that "it is surprising to find no record at all of Alexander" is now antiquated by the finding, last year, of a hoard of 51 gold staters of Alexander and Philip. The Greek and Roman issues are put first. Then follow the Greek mints arranged alphabetically. The Roman coins date after the founding of the Roman colony in 46 B.C. All the Roman emperors are represented down to Constantine, 641-668 A.D. Then there is a gap till Nicephorus, 802-811 A.D. After 867 A.D. the series is uninterrupted until the taking of Constantinople by the Latins in 1204 A.D. Then come Byzantine, Frankish, Venetian, Turkish, and modern Greek coins, a notable testimony to the continuity of civilization at Corinth. The catalogue is beautifully printed and an accurate piece of numismatic scholarship. Especially valuable is Mrs. Bellinger's Appendix on the Cleaning of the Coins. Unfortunately only eighteen coins are illustrated. We should have had more than two plates.

DAVID M. ROBINSON.

## ART AND ARCHAEOLOGY

*The Archaeology of Roman Britain.* By R. K. Collingwood, M.A. Pp. xvi; 293. 8 plates, 68 text figures. Lincoln Macveagh, The Dial Press, New York. 1930. \$6.

This volume is, in the author's words, an attempt "to digest into a manageable form the mass of detail" accumulated in a body of monographic literature, highly technical in style, and buried in the inaccessible journals of learned societies. Two closely printed pages of titles and abbreviations show the range of the sources from which the author has drawn; indicate also to those familiar with such publications the service he has done to the beginner and the non-technical reader. The arrangement is topical, in sixteen chapters whose headings range from Roads, Camps, and Towns, through Temples and Tombs with their Inscriptions to Coins, Brooches, Weapons, Tools, and Utensils. In part the book is one for the specialist—and for him as a book of reference. Such are the chapters on Coarse Pottery and Brooches, with their detailed classifications—the latter the first that has been attempted. But the author has considered also the needs of the beginner by stating in plain language many of the things which some writers expect him to know by intuition, as in the chapters on Towns, and Coins and Inscriptions. Even the "general reader" might be interested in his discussion of Roads and Frontier Works, especially if planning a visit to England. A list of Abbreviations used in Inscriptions and an appendix of Roman Emperors, with plates of coin portraits, have utility beyond the field of the book. The illustrations, largely from photographs and the author's drawings, really illustrate the book, and are so admirably adapted to the text that one hesitates to suggest that a map would also be of service.

GEO. M. CHURCHILL.

*Great Pictures of Europe.* By Thomas Munro. Pp. xxxvii; 289. 100 illustrations; one four-color plate. Brentano's. New York. 1930. \$3.50.

It was Mrs. Wharton, I think, who years ago referred with bitter pleasantry to those good ladies who "pursue culture in packs". More and more, since that time, have aids to the pursuit multiplied. Clubs with their lectures and books of all sorts have made possible to increasingly large groups at least some knowledge of the difference between man and beast. Now comes Professor Munro, to place at the disposal of what Mr. Mencken refers to as the *boobus americanus*—a huge group lately much given to travel—the means of finding some of the *Great Pictures of Europe*, and of learning something about them with a minimum of both physical and intellectual effort. In its field, it is a good book. Most of its conclusions are sound, its author makes no attempt to select the greatest pictures, and restraint and judgment mark the analysis throughout. It is prefaced by a Foreword, an explanatory introduction, a long and too-elaborate questionnaire I doubt any tourist will bother with notwithstanding its comprehensiveness, and an admirably condensed outline history of art. One more than suspects the book to be more or less a compilation of Professor Munro's lectures on aesthetics and art appreciation at Rutgers, and wonders how far the author's success as a teacher has enabled him to gauge the receptivity of the non-student mind. Read with care, *Great Pictures of Europe* is capable of giving not only the traveler who is ignorant of art much of permanent value, but is well worth the consideration of that smaller but no less needy group whose opinions of painting are wrong because falsely premised.

ARTHUR STANLEY RIGGS.

---

Buy all your books from us. Art and Archaeology will gladly fill your orders, not only for all works reviewed in these pages, but for any book published here or abroad. We deliver post paid, and bill you later. If you don't know what you want, ask us. Address, Book Department, Art and Archaeology, 518 Southern Building, Washington, D. C.

---



ORDER FROM

Art and Archaeology Press, Inc., Southern Bldg., Washington, D. C.

## A NEW BOOK on THOMAS A. EDISON

Benefactor of Mankind  
By FRANCIS T. MILLER

Here is the largest and best illustrated book ever sold for the price.

**\$1.50**

Mr. Miller's association with Mr. Edison and his colleagues has given him an intimate knowledge of the great inventor's life and achievements. The story gives his boyhood days, his education, his career, his rise from poverty to independence, his many inventions, the Edison "intelligence tests" (How many questions can you answer), and many more interesting things.

320 pages of text and nearly 100 illustrations for  
**\$1.50**

## Printers

OF HIGH-GRADE  
MAGAZINES,  
SCIENTIFIC  
BOOKS, AND  
COMMERCIAL  
WORK

□□□□□

### Gibson Bros.

INCORPORATED

1312 Eye St. N. W.  
WASHINGTON, D. C.

Established 1862





1832-1932

## Goethe Centennial in Germany



THE world of arts and letters gathers at the shrines of Goethe in Germany this year. To mark the 100th anniversary of his passing, the poet's native land pays tribute to the greatest mind of two centuries by the celebration, from March to September, of richly dowered festivals throughout the country. Here, in beautiful Germany, you will be welcomed as an honored guest at these festivals. An added enrichment of your travels will be the manifold treasures of German modern life: art and music; museums and cathedrals; castles and old-world villages. Booklet No. 77 on the Goethe Centennial will gladly be sent.

German Tourist Information Office

605 Fifth Avenue, New York, N. Y.

